# ART DIGEST#5

Combined with the ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART



A Compendium of the Art News and Opinion of the World

"PORTRAIT OF SIR WILLIAM BUTTS"

By Hans Holbein, the Younger (German: 1497-1543).
Acquired by Boston Museum of Fine Art.

See Article un Page 12.

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## SOME COMMENT ON THE NEWS OF ART

### By PEYTON BOSWELL

### A Sinister Aspect

There have been art rumpuses before, but this one at Chicago over the annual American show at the Art Institute has a

Financial supporters have threatened to withdraw their support of the Institute because they dislike the jury's choices and the method of organizing the exhibition.

It has become a tradition for rich Americans to support most generously the nation's fine arts galleries. They have been pretty broad-minded in the past.

But it would be better for any museum to have its wealthy patrons withhold their money than to allow them to defile the freedom of art, or to paralyze management and artists by their fear-inspiring

#### Historic Determination

The seeking after causes and the making of analyses goes steadily on in art. Everybody is trying to explain everything. Even if the secrets of art be not touched, the talking and the writing affords an intellectual exercise, which may be of some value to the race.

Empiricism has grown to be a habit, positive expression in talking and writing

on art a custom.

In the last number of "The Listener" Kenneth Clark, director of the National Gallery, London, asserted, as quoted in The Art Digest, that "Cubism and Super-Realism, far from being the dawn of a new style, is the end of a period of selfconsciousness, inbreeding and exhaustion. . . . One thing seems to me clear: that no new style will grow out of a preoccupation with art for its own sake. It can only arise from a new interest in subject matter. We need a new myth in which the symbols are inherently pictorial. We are concerned with the Marxian myth, and I cannot say that to my mind it holds out the possibilities of a very

seductive iconography." Mr. Clark, it will be observed, contradicts himself. A new style in art, he says, can only arise from a new interest in subject matter. But he bars Marxism, which-no matter whether we like it or not-certainly provides to the world "a

new interest in subject matter."
In the very next issue of "The Listener"
Herbert Read, writing on the "Schreckenskammer der Kunst" ("Chamber of Hor-

rors") exhibition at Dresden, as quoted "As an adjunct on another page, says: to the exhibition there is a room devoted [German] paintings acquired since 1933—'the expression of a new epoch. These pictures are identical in type with the pictures now being produced in Soviet Russia. We have the paradox, therefore, of two nations diametrically opposed in all their social and political ideology, but united on this question of art. The reason for such a paradox is surely not far to seek: for both countries, in their immediate policies if not in their ultimate ideals, have exalted force above reason, dogma above toleration, discipline above discrimination. Art in such an atmos-phere, can only abdicate."

Mr. Read's self-contradiction is just as flagrant as Mr. Clark's. He admits that art is such-and-such because of such-andsuch, being in the instance he cites an expression of the deification of force in two dissimilar nations. But, he concludes, art, in such an atmosphere, "can only ab-

dicate.

Well, art is not going to abdicate. It will keep right on interpreting the bone, sinew, brain and spirit of the world about it. A closer study of Karl Marx-whether they like Marxism or not-might help modern art writers. It might lead them to understand "the economic interpretation of history" and some of the finer points of ratiocination.

### Too Swift a Swing

The New York "Times" art critic, Edward Alden Jewell, has chosen to wield a two-edged sword in considering the socalled "American scene." One cut is given to the movement itself, and the other to those whose excessive ridicule of "the scene" he believes is likely to destroy something well worth cherishing.

'In its immemorial swing," says Mr. "the art pendulum tempts to extremes that the wise learn to guard against. . . Just now, it may be feared, repudiation of what we have come to call the gravely suspect 'American scene' is in danger of sweeping into eclipse many a talent that deserves, by a good deal, less cavalier treatment. . .

'It stands to our credit, beyond question, that we should have become alert, almost at once, to the quicksands upon which, not so long ago, this 'American scene' cult set up its overnight facade of time-serving, back-scratching, cheap surface display and general quackery. change the metaphor, what looked for a while like a terrible conflagration turned out to be, after all, only a flimsy stage effect. No one was burned by it.

But this very admirable you-don'tfool-me attitude toward an epidemic of sign-board art may temporarily have blinded some of us to the solid virtues of certain painters who, because they were prominently identified with the movement at the outset, have come to be esteemed guilty along with the small fry that afterward turned the whole thing into academic

disrepute.

"Benton, Grant Wood and John Steuart Curry are now quite often referred to as the 'Big Three.' The term has slyly unflattering connotations and in simple fairness, the sooner it is scrapped the These American artists have elected to explore themes peculiar to this country. They are striving, each in his own way, to get at underlying rhythms, sovereign emotions, root characteristics of the American people. It is a large and serious responsibility. . . . It strikes me that, whatever the specific result, such effort as theirs should command the respect, at least, of all those who know the difference between a quest and a silo."

It would verily seem, Mr. Jewell, from the going and coming of the "isms," art has a new sort of pendulum, one run by electricity,-in keeping with the age!

#### The Man on the Prairie

The first assignment that this editor ever had to write on the subject of art was 38 years ago, when his city editor in Springfield, Ill., told him to cover the fine arts display at the Illinois State Fair. He was astonished at the lack of interest on the part of visitors. It was probably the worst art show he ever saw in his life, but he didn't know it.

Since that time the exhibitions of paintings at state fairs has become a nationwide institution. Ideas are needed on the subject-ideas calculated to spread the leaven of art appreciation over vast sec-

tions of our people.

Mrs. Vesta O. Robbins has had charge of the art exhibit at the Northern Montana fair ever since it originated. In this time she has formed some definite ideas. "Each year," she says, "we hang more

### Christmas

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than a thousand pieces of art, near art and trash. As many as 35,000 persons visit the department in one day. Not all are interested. Some are plainly bored. But all this time I've been trying to learn what the man at the rail sees or at least looks for when he opens his mouth and gazes long at something. I've been trying to find out what that something is he sees or is at least looking for.

"Possibly my opinion is warped. At any rate I believe that he is trying to see first of all purpose. He wants to get a spiritual thought. He is tired of brilliant examples of technique. He wants the picture to say something to him. He does not care what technique or if there is any technique if the picture reaches him with an idea. However, this idea or thought must satisfy his very soul.

'He does not like distortion in any way. He hates the unnatural. He will not tarry long over symbolic work that tells its story slowly. He does not like nudes unless they are really presented in a beautiful way. The toughest of our cowboys do not want the female figure presented with any idea of distortion.

The man at the rail wants a picture to be pleasing. He wants it to tell a story and that story must be told with natural ease. He will overlook poor drawing or handling any time if the picture tells him something that pleases him."

It has been put into the mouth of the "man on the street" that he "knows nothing about art but knows what he likes." Now Mrs. Robbins, out of her experience at the Northern Montana Fair, tells us what she thinks appeals to "the man on the prairie.

The "man on the prairie" reads Shakespeare, Burns, Victor Hugo and Hawthorne. So perhaps does the the street." Rarely will eith "man on Rarely will either enjoy Beethoven or Liszt; rather will they prefer Victor Herbert, Schubert and Stephen Collins Foster. So there we are, with art.

### Welcome, Canada!

Once more hands are stretched across the unfortified border between Canada and the United States. Free trade has been restored in magazines, to take effect Jan. 1, 1936, by the reciprocal trade treaty arranged between the two nations. No longer will The Art Digest, because of a heavy Canadian impost, be obliged to charge its Canadian readers \$4.20 for a yearly subscription which was priced \$3.40 in Siam and in Patagonia. Canadian subscription will now be \$3.40 per year (\$3.00 as in America, plus the 40c foreign postage).

When the tariff handicap was placed on American magazines, The Art Digest had several hundred Canadian readers. Many of these allowed their subscriptions to lapse. The magazine will welcome them back; and it hopes that other hundreds will join The Art Digest family.

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No. 5

### Art of Ancient India Makes Beautiful and Significant Exhibition



"Pulling a Thorn from Rama's Foot." Pahari Painting, Basohli School, 17th Century. Lent from the Philip Hofer Collection. Rama in center is attended by three warriors, one of whom, probably Rama's brother Lakshmana, is pulling a thorn from his foot.

Hanuman and Sugriva, Rama's half-animal allies, watch at the side

It has often been emphasized that "all Asia So, Asian art, once its indigenous characteristics and idioms of expressions are understood, substantiates the further axiom that "all art is one." Indian art, brilliant facet of Asiatic expression, has been eclipsed in recent exhibitions by great displays of other and equally significant art periods. Hence the College Art Association's early Indian exhibition, formed by the Heeramaneck Galleries of New York from their own collection and drawing upon the finest examples in museums and from notable private sources, is just now an important educational and aesthetic contribution to the current art season. After its showing at the Heeramaneck Galleries, the collection will be circuited by the College Art As-

Critics commend the collection, the New York Herald Tribune pointing out that one is "very seldom privileged to see an exhibition of the art of India so extensive as that at the Heeramaneck Galleries, while the New York Times says: "Consisting of fewer than one hundred pieces, it nevertheless gives an informative survey of the subject. It is rich in beauty." Dr. W. Norman Brown, writing in Parnassus, finds this a "surprisingly good sur-

vey of Indian art. It should do much to give many people an idea of the character and chief features of historic Indian art."

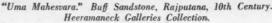
Dr. Ananda K. Coomaraswamy of the Boston Museum of Fine Arts has written an introduction to the catalog, which was prepared by Nasli M. Heeramaneck. Dr. Coomaraswamy presents the principles of Asian, and particularly Indian art, and gives a historical survey of Indian development. If our "preliminary curiosity," toward an unfamiliar type of expression, he says, "is to be replaced by pleasure and understanding, "we must in the first place learn to react to an unfamiliar beauty, must acquire new tastes, and in the second must acquire a new vocabulary of form. Both are necessary for enjoyment, the first for sensuous, the second for intellectual satisfaction."

"The Indian cycle of two millennia," Dr. Coomaraswamy writes, "embraces a stylistic sequence that passes normally from primitive through a classic to 'baroque' styles. As in other cycles the sequence is one of decline rather than of progress, although the quality of primitive vitality recurs at various moments." Whereas in Europe the fundamental principles of the 5th to the 12th centuries were abandoned for altogether new di-

rections, in India the orthodox tradition and ascertained methods are met with "but a relatively infirm contemplation that inevitably finds expression in a lessened energy of operation; there is a loss of animation." India has always considered art to be of divine origin. Its artists glorify, in their respective media, the deities and the ancient myths "in the interests of edification." Behind the examples representing a cross-section of art expression from the 1st to the 18th centuries, this theme is dominant. "Art for art's sake" is a concept purely Western.

Yet throughout Indian art is a curious mingling of the intellectual with the sensuous. In the earliest stone carvings the gods are loaned human voluptuousness, and are placed with an appreciation for architectonic values which was seldom surpassed in later work. Mathura supplies the earliest evidence of indigenous Indian art. An outstanding piece in the exhibition is a head from the succeeding Gupta period, loaned by the Boston Museum, "the faint, elusive loveliness of which," the Herald Tribune says, "makes one think of night light on rippling water." Dr. Brown considers the Gupta period, 3rd to 6th centuries B. C., "one of the most elegant for Indian







"Tara." Greenish Gray Stone, Bengal, 9th Century. Heeramaneck Collection.

sculpture." "Tara," reproduced herewith, has a classic quality akin to the Greek, but it has localized the characteristic Indian tradition.

From the period of the Guptas to the Mohammedan in vasion came the medieval period in India, "mainly one of the crystallization and preservation of existing types. Styles became more local, and there is a concurrent iconographic and stylistic elaboration," Dr. Coomaraswamy says. Augmenting the sculptural and architectual decoration of the earlier centuries are human and animal figures in bronze, ivory carvings, banners rich with decoration applied in gold and colors to cotton textiles, and, perhaps the crown of the artistic expression of the country, manuscripts on palm leaf and book illustrations painted on paper.

Standing about 13 inches in height is a choice bronze Vishnu loaned by the Cleveland Museum of Art, which The Art Digest reproduces. "This four-armed figure, equipped with customary attributes," Dr. Brown writes, "is a finely executed work, full of vigor, well posed, illustrative of the god's power, beneficence and dignity."

Of great rarity are six long narrow folios bearing paintings on palm leaf. Calligraphic text from a "Treatise on Transcendent Wisdom" is enriched by miniatures representing deities, in poses which are inevitable in early Indian sculpture. Eastern book illustrators seem to have recorded only divine figures, while those of the west show in addition scenes from daily life. When the use of paper supplanted palm leaf manuscripts the taste of the miniaturist had turned toward the illustration of events.

Indian miniatures have a distinct identity. The figures are not always presented with anatomical accuracy, but the face seems to have been of special concern. A convention demanded that the head be shown in profile.

The organization was usually built up along horizontal lines. Decorative detail and skillful "spotting" is in contrast with the more fluid composition of Persian miniaturist. Opaque color was employed, accented by dark lines where definition was desired. The use of gold in embellishments is not uncommon. In all, the powers of the miniaturists, their unfailing sense of color values, their appreciation for decorative effect, their draughtsmanship, aesthetically if not realistically perfect, their



Standing Vishnu. Western India, Bronze, 12th to 14th Century. Lent by Cleveland Museum.

ability to create expansive vistas within minute areas, and their fine sense of composition, place illustration among the most brilliant accomplishments of the epoch. In the "Forest Scene" from the 17th century, now in the Philip Hofer collection, the temper of Indian painting may be judged. "Pulling a Thorn from Rama's Foot," shows the mingling of late and traditional styles. Against a deep yellow background, conventionalized trees suggest the forest where Rama has inadvertently caused an interruption in the hunt. Rama himself, in the center of the composition, wears a red garment. A flat blue is used for the flesh tones. Rama's brother, Lakshmana, pulls the thorn from his foot, while two others support his body. Hanuman and Sugriva, Rama's halfanimal allies, watch from either side. While the general coloration of this expression of the Rama myth is bold, delicate harmonies are characteristic of other illustrations. However much Persian or Mohammedan influence creeps into their style, the Indian elements are never completed obliterated.

Dr. Commaraswamy cites three major schools of miniature painting in the Indian medieval period: The western school, represented mainly in Jaina manuscripts from the 10th to the 17th century; the Bengali-Nepalese, largely Buddhistic and covering the same epoch; and the Rajput, executed on wall and paper, ranging from the 16th to the early 19th century, and concerned entirely with Hindu subjects in which the Kirshna cycle and musical modes were the chief themes.

Scholars have yet to supply a complete story of the great value of India's artistic treasure. Because of her influence on other countries as well as her reaction to the expression of her neighbors, the subject is of great importance to an understanding of Asia. "India," Dr. Brown writes, "has been the great cultural

leader in the Middle East, and her influence has gone to the Far East as well. This has been chiefly a religious influence, but with Indian religion and art so closely intertwined it has been impossible for India not to alter the character of art as well as religion in the lands its culture has penetrated. India has been to Asia what Syria and Greece have been to Europe; and to understand her mesage to the rest of the world one must view her art as well as read her literature."

Contributing to the epitome of early Indian art are the following individuals and institutions: Prof. W. Norman Brown, the Albright Art Galleries, Percy M. Chandler, the Cleveland Museum of Art, Ananda K. Coomaraswamy, Alice and Mary Dodsworth, the Heeramaneck Galleries, Nasli M. Heeramaneck, Philip Hofer, Miss Mary Sutherland Maxwell, the Metropolitan Museum of Art, the Boston Museum, the Pennsylvania Museum of Art, the William Rockhill Nelson Gallery and the Worcester Art Museum.

### England's Gesture

London's Royal Academy is interested in sponsoring "a truly comprehensive and representative survey of American art," a wireless to the New York Times reports. Walter Lamb, secretary of the academy, stated that an American exhibition "had been brought up from time to time for discussion by the directors." But what they really desired, the Times says, "is an initiative coming from the other side."

"There is no doubt that an American art exhibition here of high standard would do much in helping Anglo-American relationships generally," Mr. Lamb said, "as well as bringing the art worlds of the two great nations

together."

Mr. Lamb asserted that the exhibition he would like to see held in the famous Burlington House "would not be limited to paintings or even concentrate on them, but would include sculpture, architecture, design, decoration and all allied arts. The works of the American sculptors, Andrew O'Connor and Paul Manship, exhibited at the Tate Gallery in London were highly praised in British art circles and would provide a nucleus for the sculpture section.

"In discussing an American exhibition, Mr. Lamb added that the question had also arisen as to the inclusion of such Europeanized American artists as Whistler and Sargent in a

strictly American collection.

"But we in the academy do not know just whom to get in touch with about an American exhibition," he said, "and that is why we would like the Americans themselves to approach us."

It was suggested that with the sponsorship of such bodies as the Metropolitan Museum of Art and other leading American galleries, art collectors and experts the project would receive most favorable consideration by the academy directorate."

#### Benin Bronzes Are Shown

Bronzes from the kingdom of Benin are being shown at Knoedler's, New York, until Dec. 14. They are from the collection of M. Louis Carré, who exhibited his African sculptures at the Trocadero in Paris in 1932. The group ranges from the 15th century to the disappearance of the kingdom about 1897.

Benin bronzes, produced on the west coast of Africa, present an interesting contrast to Ethiopian and other African sculptural ex-

### Will Show Rembrandt with His Pupils' Work



"Supper at Emmaus," by Rembrandt. Lent by the Louvre.

From Dec. 19 to Jan. 19 the Art Institute of Chicago will hold a great loan exhibition of "Rembrandt and His Circle," made up of paintings, drawings and prints by the master and his pupils, the first showing of its kind ever held. Eight paintings by Rembrandt, chosen from different periods in the artist's career to illustrate his different aspects and development, will provide the core of the exhibition. The pièce de résistance will be the wonderful "Supper at Emmaus" (1648), generously lent by the Louvre and declared by all critics to be one of Rembrandt's supreme masterpieces. Visitors will probably agree with the oft-repeated comment: "This is the greatest religious picture in the world."

The earliest of the master's works will be the splendid portrait of "Rembrandt's Father," painted in 1629 and owned by the Chicago Art Institute. This will be followed by the newly discovered "Christ Washing the Disciples' Feet," acquired this year by the Art Institute after being "lost" since the seventeenth century. It was found in an important Central-European collection. Rembrandt's brilliant social portraiture will be represented by "Portrait of Young Lady With a Fan," dated 1633, lent by Mrs. Francis Neilson of Chicago, and formerly the property of the Earl of Egremont.

The style of Rembrandi's 1640's will find remarkable expression in "The Young Girl at an Open Half-Door," also owned by the Institute, a canvas which was exhibited at the recent Rembrandt show in the Rijksmuseum in Amsterdam. Two imposing examples lent by the Andrew W. Mellon Educational and Charitable Trust show the increasing power of Rembrandt's later art, when his visionary

and romantic character replaced the splendid realism of his early style. These are the powerful "Self-Portrait" of 1659, one of the strongest in the long line of self-portraits, and the "Young Man" of 1663, done a year after the "Syndics" and closely allied to that great composition.

Rembrandt is known to have had about 70 pupils, whose work frequently has been confused with his own. The exhibit in Chicago will not try to show all of them and will be limited to works of high quality reflecting the master's direct example. The Rijksmuseum is lending "Isaac Blessing Jacob," acknowledged the masterpiece of Govert Flinck. Barent Fabritius, a brother of the more famous Carel and a close assistant of Rembrandt, will be represented by three works-"Girl Plucking a Fowl," from Wildenstein & Co.; "Satyr and the Peasant," from Mrs. Paul M. Warburg, and the majestic "Adulteress Before Christ," from the T. B. Walker Gallery of Minneapolis. This last frequently has been considered an original Rembrandt, but recent criticism calls it "a Fabritius retouched by Rembrandt."

From the Rhode Island School of Design will come "Esther and Mordecai" by Rembrandt's last and most faithful pupil, Arent de Gelder. Lievens' art, so close to the master when the two worked side by side in the same studio, will be revealed by typical works from the John G. Johnson Collection and from Julius H. Weitzner. Ferdinand Bol, Van der Pluym, Philips de Koninck and Dorst will be seen in an example each, while Maes will be shown in three distinct phases in paintings owned respectively by the Institute, Worcester Museum, and Mrs J. D. Lyon.

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### Critics Laud Worcester's Second Biennial of American Painting



"Booth Tarkington," by Channing Hare.

Building on the national success of his first biennial exhibition of "American Painting of Today," Francis H. Taylor, director, of the Worcester Art Museum, had high hopes for this year's edition. Efforts were made to raise even higher the quality of contemporary painting shown by incorporating a "purchase prize" feature, while at the same time the director's warm interest in the less exploited younger artists was given additional scope. Last May, however, something happened to set Mr. Taylor's plans somewhat askew. The American Society of Painters, Sculptors and Gravers initiated its policy of charging museums a rental fee for the exhibition of its members' work. The revolutionary significance of this policy resulted in Mr. Taylor's' statement of opposition in the Oct. 15 issue of THE ART DIGEST, and the answer of the society, written by Katherine Schmidt.

Mr. Taylor refused to pay the rental; the society, numbering many of the country's best known artists in its membership, refused to co-operate in the exhibition. If Mr. Taylor feared for the success of his second biennial, which is being held at the Worcester Museum until Dec. 15, the critics have done much to allay those fears. William Germain Dooley of the Boston Transcript notes that the revolt of the society was "not fatal" and continues: "How much it affected the exhibition at Worcester is debatable. Admittedly such names as Alexander Brook and Bernard Karfiol are missed. There is still enough contemporary art in the second biennial worth travelling to Worcester to see,—this in full consideration of the fact that several of the

artists are represented by what might easily be their poorest work."

be their poorest work."

Edward Alden Jewell wrote in the New York Times: "Francis H. Taylor, the museum's director, has assembled an admirable show. It contains work by many of our best known artists, but beyond that, it is particularly interesting in view of the fact that there is so generous an inclusion of painters who live in Worcester or elsewhere in New England. Several of these artists prove to be real 'finds'. And their presence gives to the exhibition a strongly regional flavor.'

Adoption of this local policy, says Perry

#### ART TO HEART TALKS

By A. Z. KRUSE

James Boswell and Samuel Johnson sat next to each other at a music hall concert. The furiously flat and foul notes of a member of the company soon aroused the big-boyishness of Boswell, who thought himself not a bad hand at giving animal imitations. He suddenly let loose a perfect cow's "Moo" that brought forth a gale of laughter from the bored audience. This imitation was followed by one of a braying horse, which caused Dr. Johnson to lean over and whisper, "Not so good." Next Boswell emitted rasping sounds mildly resembling the crow of a rooster, at which the Doctor sagely counselled, "Stick to the Moo, Boz."

We extract from this experience a law of relativity for creative workers in any of the fine arts—we all fare better when we stick to our Moo! B. Cott in the catalogue, "seemed to the committee of selection not only fitting because of the geographical position of the museum but also because of the gratifying increase of talented painters in this region in the past few years. Encouraged by federal interest in art projects, many of these younger artists now, for the first time, have an opportunity of showing their work in company with that of their fellow artists throughout the country."

First prize in oil was awarded to Henry Varnum Poor for "March Snow," a young girl in profile before a window opening onto a wintry landscape. Esther Williams, Boston artist who will be given a large one-man exhibition at the Worcester Museum later in the season, won second prize with "Between the Acts—Downie's Circus." First prize in water color went to Edward Hopper for "Yawl Riding a Swell." The judges were W. Irving Clark, Perry B. Cott, Francis Henry Taylor and Charles H. Sawyer, director of the Addison Gallery of American Art.

"Big names" that the Worcester Biennial

"Big names" that the Worcester Biennial does not lack despite the boycott of the American Society of Painters, Sculptors and Gravers include: Thomas Benton, Guy Pène du Bois, John Steuart Curry, Charles Demuth, Charles Burchfield, Frederick Frieseke, Charles Hopkinson, Luigi Lucioni, Henry Mattson, Paul Sample and Channing Hare, whose exhibit is

herewith reproduced.

Dooley of the Transcript picked his own panel of "honorable mentions," among them: "John Carroll's remarkably ethereal portrait study of a girl, 'White Lace,' a tour de force in tonal manipulation; the Breughel-like landscape of Lauren Ford of New York, Sidney Laufman's pastoral 'Farm,' Jonas Lie in a fairly mannered demonstration of his impressionist technique, Gertrude Tonsberg in her very fine still life of 'Smelts,' Eugene Speicher's always masterly form in the nude study, Marion Chase's bright window in 'May,' and the top-notch Whorf water color of 'Park in the Rain,' free from his frequent derivative weakness."

#### Praise for Jane Berlandina

The Pacific Coast press hailed Jane Berlandina's exhibition at the Courvoisier Galleries, San Francisco, as a distinct personal triumph for this well known French-American painter and lithographer. Junius Cravens of the San Francisco News was high in praise. "Miss Berlandina," he wrote, "has been wise in her selections from the California landscape. She has avoided the barren, rolling hills of the Coast Range and has gone inland to the valley fruit ranches. There she has chosen complex, homely genre scenes and has invested them with a simple beauty which one seldom sees equaled in paint. One of the wonders of some of these ranch paintings is that the artist has been able to sustain her 'inspiration'-the first flashing impression which led her to chose her subject-without allowing unessential realities to encroach upon it and destroy it."

Luther Meyer wrote in the San Francisco Call-Bulletin: "Miss Berlandina, a native of France, schooled in Nice and Paris, sometime student with Raoul Dufy, paints in the French tradition. However, her work is strongly individual, revealing the impact of Western stimulations. Here is no copying—she strikes out strongly and surely in a direction of her own choosing."

#### 9

### Advice to South

In an address before the 15th annual convention of the Southern States Art League, most powerful art influence in the South, Ellsworth Woodward, the president, gave valuable advice to Southern artists-or to artists of any other section who wish to preserve their regional individuality. Instead of recounting the fine achievements of this organization of 500 artists, banded together for the purpose of raising the standard of art in the South, Mr. Woodward talked to the members like a "Dutch uncle." THE ART DIGEST feels that the words of this energetic veteran, whose career of 50 years has been devoted largely to the interests of his fellow artists, should have the largest possible circulation.

Our standards of art in the South are not as high as they should be," said Mr. Woodward, "and the reason is simple-we have had in the past few good art schools in this region, few public museums of art. Hundreds of hopeful youngsters seek membership in the league each year, only to be told by our juries: 'You are not ready.' They beg for specific criticism-'Why is my work not good enough?' A bundle of pictures came to me recently from such a young man in a remote section, after I had agreed to give him specific criticism and tell him what was wrong with the work the jury had rejected. I had to tell him he had it all to learn-he did not even know what he was driving at-had never seen any painting. . . . The situation demands that we face this lack of standards. Hope is often deferred; but we get letters from members who live at cross-roads and who write with enthusiasm that it helps them only to read in our bulletins about exhibitions they cannot

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"Sometimes we hear of large sums spent on pictures brought down from the North, in some of the wealthier cities of the South. Yet when the Southern States Art League sends its small show to these same cities that have expended thousands, they fail to spend even one thousand. They say it is not worth it. But the artist must live. What are we going to do about it? This is the best you have got. Your own Southern artists are those on whom you must depend to create symbols of your own home, your own taste, your own life. Those beautiful pictures produced in New England or in France are not yours, for after all they speak of another land. What of the Southern land you know? What Southern artist has made a symbol of it? Dixie, the greatest symbol of the South, was not written in the South nor by a Southerner; yet when you hear the first few notes, you get up and yell!

"When you Southerners go to Cape Cod, Providence and Gloucester, you can paint your heads off, but New England artists can paint those scenes better than you ever will. A journalist expressed surprise, in reviewing our circuit exhibition, that only about a dozen of the pictures shadowed forth the South, and most of these captured only its superficial picturesqueness. Now, I tell you candidly no Yankee artist, however skillful, can paint the South. He has never known the sights and sounds and scents in his childhood as you have. I have spent 50 years in the South-I'm more Southern than Jeff Davis in some respectsand when I make these annual pilgrimages to various parts of the South in the spring of the year, and wake up on a Pullman in the morning and see the lovely Southern scene with its incomparable trees and flowers, and hear the song of the mocking-bird, I think what

### Southern Artists Hold 2nd New York Annual



"Mary McLeod Bethune," by Charles R. Knight.

Under the auspices of the Southern Women's National Democratic Organization in New York, artists of Southern birth who have made national reputations and are resident in New York City will exhibit at the Barnard Club, 221 West 57th Street, Dec. 5-20. The forthcoming show includes many of the important names in contemporary American art.

George Pearse Ennis, noted American water colorist and one of the exhibitors, has written the following foreword to the catalog: "Much has been written of modern art, we might say modern contemporary art as after all we have entered a renaissance, a return, in a sense, to the beauty of ancient art, breaking down barriers that have frozen and atrophied the arts for a long time. Medieval art reached a peak and then through the late Renaissance gradually subsided, became bad in taste and style.

"Modern art is a distinct change from ancient and medieval art both in manner and in method. The change began about 75 years ago, due to such men in this country as William

M. Chase and others of his convictions. The modern painter attacks his subject directly, laying on his pigment with force and personality. In plain words, he is much more an emotional painter than the artists of generations ago. The artist may paint ash cans, railroad cars and steel furnaces belching fire and smoke, the ugly as well as the beautiful Artists are not confined to subject and style, but rather by the emotion and spririt that emanates from their work. It, is the light shining out from within and not a beautifully polished surface, though the polish is desirable. This is the type of work that predominates in this exhibition, the pictures being outstanding in vitality and power.

"The exhibitors are men and women of ability and talent who have won their position through study, experience and hard work, the latter representing seventy-five per cent of every individual's talent."

Those exhibiting are: Wayman Adams, Carle Blenner, Gladys Brannigan, George DeForest Brush, Robert Brantley, Charles Curran, Sara Cowan, McClelland Barclay, Harriet Bain, Frances Delmar, George Pearse Ennis, Anne Goldthwaite, Bella C. Harriss, Louise Lyons Huestis, Harry Hoffman, Laura Trevit Horne, James Sanford Hulme, Charles R. Knight, Bonnie MacLeary, Hobart Nichols, Spenser Nichols. Rosamond Niles, Elizabeth Price, Jane Peterson, Mabel Pugh, Ellen Ravenscroft, Frederick Weber, Charles Vegin, H. E. Ogden Campbell. Lucille Douglas and Augustus Lukeman, deceased, are also represented.

Reproduced above is Charles R. Knight's portrait of Mary McLeod Bethune, celebrated Negro educator and president of the Bethune-Cookman College, Daytona Beach, Fla.

masterpieces I could paint—if I were only a Southerner-born!

"What the Southern artist comes into the world for is to find a symbol for the South. This patron who wants to spend \$1,000 for a painting would spend it for a Southern work of art if your Southern artist could present the Southern scene with the same insight and skill that the Northerner presents his New England or the Frenchman his Paris. You think Cape Cod beautiful? But you would not think so had you not seen it interpreted by hundreds of skillful painters. Venice was made by artists."

### Detroit Critics Pleased with the 25th Annual



"Skipper." A Wash Drawing by Jay Boorsma. Scarab Club Gold Medal.

Detroit is alive with discussions on the annual Michigan Artists Show in which 409 exhibits selected from 1,400 entries are on view until Dec. 15. While all the critics term the show the best since the exhibition was established in 1910, some of them devote their columns to sarcastic protestations against the merits of the prize-winners, and others use their space for art appreciation articles the better to prepare their readers for the exhibition at hand. Michigan artists, they agree, have broken away from the superficially pretty and are "painting in a more finished and pleasing way than before."

Ivan Swift was chairman of the jury, on which Amy Lorimer, Hunter Gill Griffith, William S. Fanning, Harry Bernstein, Avard Fairbanks and Clivia Calder served. After a three year lapse, cash prizes were awarded, adding zest to the exhibition. The prizes: The E. Raymond Field and W. J. Hartwig \$200 purchase prize, to Charles Culver's "Deserted;" the Detroit Museum of Art Founders Society \$200 prize, to John Carroll's portrait of Milner Thom; the Society of Friends of Modern Art \$100 prize, to Sarkis Sarkisian's "Dorothy;" the Anna Scripps Whitcomb \$100 sculpture prize, to Harry Bethke's "Labor;" the Walter Piper \$50 prize for the best figure subject, to Jim Lee's "Sleeping Girl;" the Scarab Club Gold Medal for "the most important contribution to the success of the exhibition," to Jay Boorsma's "Skipper." Honorable mentions: Jean Paul Slusser's "Ann Marie," Margaret Mullaney's "Mexican Flower Woman," Atlanta C. Sampson's "Flowers," and Marian Martin's sculptured head of Kenneth Rasmussen.

The Lillian Henkel Haass purchase prize went to John Pappas' "Detroit Institute of Arts;" the Mary B. Booth prize, to Georgia for "Little Girls;" the Mrs. Standish Backus prize, to Constance C. Richardson's "Pine Woods;" the etching purchase prize, to Jonathan A. Taylor's "The Rigger."

To Helen C. Bower of the Detroit Free Press, the 25th annual exhibition proved that "Michigan artists have demonstrated that there is no need to sit in the shadow of a bridge at Bruges to find subjects for their brushes."

Ivan Swift, jury chairman, said: "The exhibition this year presents a strong, vigorous cross-section of modern art." Ralph Holmes wrote in the Detroit Evening Times that the current exhibition is the most interesting of the annual series "because, without swinging clear back to academic conservatism, the Michigan artists have brushed the mists of 'Modernism' from their eyes."

"Modernism' from their eyes."

"The modern artist," Florence Davies wrote in the Detroit News, "differs from the old-timer largely in his point of view. He no longer makes mere illustrations or pleasing decorations, but searches for some significant aspect of his theme. Thus he paints land-scapes for the sake of their interesting organization of color and form, or for their mood."

### Mme. Pascin's Art

handled and well composed water colors. An and sensational suicide of Jules Pascin, which furnished quantities of copy for the news-papers and art columns, comes the first American showing of the water colors of Hermine David, wife of Pascin, at the Georgette Pas-sedoit Gallery, New York, until Dec. 7. Not unlike the blurred softness of color and intricate, nervous handling of fine line employed by her famous husband, are the basic values of Mme. David's French landscapes. But there is something distinctly her own in these easily handled and well composed water colors. An air of clean refinement and a light and graceful touch in capturing atmospheric values are stamped in these provincial scenes spotted with natives and cattle. The etchings and lithographs on view are small studies of religious subjects, revealing her sense of fantasy and her fluency of line.

There is some confusion as to the origin of the art career of Mme. David. It is said she was a painter before she married Pascin, and subsequently taught him the finer points of painting, while Henry McBride of the New York Sun contends that she was without lessons, but learned to draw here in America while Pascin was touring the South for material for his drawings. While Pascin spent a great deal of time prowling about in remote and dubious neighborhoods, Mr. McBride pictures the wife "sitting alone, awaiting his return, and too frightened to speak to the strange Americans, nevertheless daring to draw them." On his return North he showed her drawings with "considerable pride, not unmixed with amusement. He was pleased because her drawings were excellent and amused because they so distinctly related to his own." On view at the Passedoit Gallery are two examples of Pascin's work and a water color of a convent in New Orleans by Mme. David. It remains for the visitor to judge for himself on seeing this distinctly professional work by a supposed beginner.

#### The Pennsylvania Annual

The Pennsylvania Academy of the Fine Arts announces its 131st annual exhibition of oil painting and sculpture, to be held Jan. 26 to March 1. Original works by living American artists not before shown in Philadelphia may be submitted to the jury. Official entry cards must be sent by Jan. 3.

Selection of exhibits will be made by the following jury of artists: Painting—Hugh H. Breckenridge, chairman; Jerry Farnsworth, Aldro T. Hibbard, John C. Johansen, Henry Lee McFee, S. Walter Norris and Carroll Tyson. Sculpture—Walker Hancock, chairman; C. P. Jennewein, Arthur Lee. The hanging committee: Hugh H. Breckenridge, Carroll Tyson and Walker Hancock. The chairman of the committee on exhibition is Henry S. Drinker, Jr.

Numerous awards will be made—the Academy medal of honor, the Temple Fund medal, the Walter Lippincott prize, the Edward T. Stotesbury prize, the Mary Smith prize, the Jennie Sesnan medal, the Carol H. Beck medal and the George D. Widener memorial medal. A prospectus may be obtained from John Andrew Myers, secretary, Pennsylvania Academy of the Fine Arts, Broad Street above Arch, Philadelphia.

#### No Kin

"I have never believed that size and art were one."—Robert Nathan.

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### Retrospective Exhibit Held for Cecelia Beaux, Famous American

Cecilia Beaux, twice named as one of the twelve greatest living American women, is being honored by a retrospective exhibition at the American Academy of Arts and Letters, 633 West 155th Street, New York, which will continue until May 3. Aged 72, Miss Beaux' fame was established from 1890 to 1910, the years when an American artist could gain high recognition, social standing and the lavish fruits of success. After a few years abroad, studying and acquiring an intimate knowledge of Europe, the artist of talent could return and take the high position open to him. Having studied the conservative and sound principles of craftsmanship, he need only go further along this one path of academic art; he was not torn between the different schools, nor did he have to make up his mind as to just what technique or which over-praised man he was to follow.

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Most of Miss Beaux' 45 paintings represent this period, with a few earlier ones recalling her student days in Philadelphia, where she was born in 1863. Her earliest portrait reveals relationship with Thomas Eakins, with whom she once studied. "In subsequent work the artist evolved a style more distinctly her own," writes Edward Alden Jewell in the New York Times. "The palette became keyed up many notches, and picture after picture demonstrates a major interest on the artist's part in various color harmonies. From the time Cecilia Beaux got her full stride she is seen to have laid salient stress upon titillative and ambrosial decorative values. Her brushwork is generally slick, affiliating itself to some extent with the surface bravura of artists such as the once enormously fashionable Sargent. Techni-



"Clemenceau," by Cecilia Beaux.

cally, Miss Beaux is very accomplished, and she remains—if with now and then the hint of a capacity to venture beyond it—securely within the academic tradition.

"For the most part, however, Miss Beaux has been quite content to paint in the prevailing fashion of her day; a fashion set by Sargent and copiously perpetuated by our academicians. This is 'outside' painting. It is surface art. The surface, however, can be very sumptuously and cunningly furnished with

charm for the eye that does not demand more. Cecilia Beaux has risen to peculiar distinction in her own particular field. She is technically accomplished far beyond the endowment of many—very many indeed—of her fellow National Academicians. And she has evinced an untiring effort to make her exploits, within the compass of the academic realm as varied as possible."

This pleasant period in American art, evoked by Miss Beaux' collection of paintings, was agreeable while it lasted, according to Henry McBride of the Sun. "The public then was just as interested in art and artists as it is at present in the cinema and in cinema queens. There was a sure response for almost any effort. Artists cut a social figure.

"The Georgia O'Keeffe of the period was a lady from Philadelphia named Cecilia Beaux. By way of equipment, Miss Beaux had everything; including, at birth, the proverbial golden spoon, the correct kind of intelligence and, later on, the correct kind of friends. She was born, too, a student; which helped a lot; for it is conjecturable that public opinion in those days would not have tolerated a lady painter who trod alone the unknown paths. Her design for living conformed in every way to the code. She was interested in the established standards, and in the established people."

As a result all of Miss Beaux' portraits were friendly, and apparently sprung from friendliness. "Sitters entered her studio fearlessly," continues Mr. McBride, "confident that nothing untoward would happen and absolutely certain that the artist would put nothing in the picture to cause one's intimates to smile."

# **DUVEEN BROTHERS**

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### 15 Years of Grigoriev's Art Is on View



"Maxim Gorki," by Boris Grigoriev.

Fifteen years of work are covered in the comprehensive showing of 56 paintings by Boris Grigoriev, noted Russian artist, being held at the Academy of Allied Arts, New York, until Dec. 21. Dating as far back as 1920, they include several of his "Visages de la Russie," for which Grigoriev has gained recognition both here and abroad. One large panel, inspired by the Moscow Art Players and painted last summer, interprets Gogol's "Revisor," showing all of the characters participating in this satirical attack on the governor of the province. Grigoriev's powerful analysis of character and his probing into the souls of his subjects is best revealed in the portrait of Maxim Gorki—a procession of symbolic faces, striding as in a prophetic dream.

At one time a professor of the Imperial Academy of Art in Petrograd (now Leningrad), Grigoriev has retained, since his exile from Russia, the spirit of his native land. Even his work done in France and South America reveals the boisterous and yet coldly reserved temperament of the Russian people, at once rebellious and resigned, unquiet and mysterious. Grigoriev has been compared with Dostoyevski, who in his writings is a penetrating explorer of the Russian soul.

For his material, the artist remains close to the villages and boroughs, the peasants and workmen. In the studies of Brittany folk, done seven years ago, and in the portrait of his gardener, painted last summer on his estate in Southern France, Grigoriev shows a sympathetic treatment of these old people, hands gnarled, broken nailed and grimy from a lifetime's toil, and with eyes holding the wisdom of years.

Most of the landscapes are views of the artist's garden in France, and street scenes of the neighboring village. During the winter Grigoriev is dean and director of the art department at the Academy of Allied Arts in New York. Both morning and evening classes receive instruction from him as well as two afternoon and evening classes for amateurs. For professionals a special week-end class is held Saturdays and Sundays.

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### An X-ray Triumph

Holbein's portrait of Sir William Butts, just acquired by the Boston Museum, as told in the last issue of The Art Digest, is something more than an important art discovery. It is a triumph for expert restoration and the X-ray, and marks a turning point in the attitude of connoisseurs towards the investigation of old masters. Without the X-ray no competent restorer would have dared to interfere with the Butts picture—and one of Holbein's finest portraits might have been lost to the world forever.

The most advanced skill was required to remove the overlying layer of 16th century paint, which concealed the true painting beneath, a work of Hans Holbein the Younger, great court painter to Henry VIII. Although traditionally attributed to Holbein, it had hung for almost 400 years in a neglected corner of the portrait gallery of the Butts family house in England, really believed by succes sive generations of Buttses to be an indifferent painting of the time of Elizabeth. But in 1930 the painting of the hands and certain lines of the face aroused the curiosity of the Holbein expert, Paul Ganz of London, who induced the owners to allow him to study the picture.

Dr. Ganz applied scientific resources to it and discovered by X-ray a portrait of a young man beneath the 16th century layer of paint, which showed an older man in Elizabethan dress. The character of the underpainting was that of Holbein's work, and the owner gave her consent to have the outer layer of paint removed, thus risking the possibility of finding a mere wreck beneath it. Every step, however, revealed more and more of an original fine work by the master. The painting was brought to America and for many months the task of removing all over-lying paint was carried on by an expert in the field of restoration, George L. Stout of the Fogg Museum.

Dr. Ganz says: "The X-ray gives unexpected possibilities of control over the restoration of pictures and affords a new form of protection against non-professional interference if correctly used."

The question naturally rises: when and why was the picture overpainted? It undoubtedly occurred in 1563, the year Sir William Butts entertained Queen Elizabeth at his manor house in Norfolk. In honor of his sovereign's visit, he no doubt ordered the modernization of the early portrait made by Holbein when Butts was 30 years old. The later artist used the earlier painting as a ground, changing the dress to the prevalent Elizabethan court style and making his subject older. This alteration was not thought to be vandalistic in that time, as a portrait was judged less on its artistic qualities than for its serviceability.

Hans Holbein was born 1497-8 in Augsburg and died in London in 1543. From 1535 he was court painter to Henry VIII, and from his hand came likenesses of many personages prominent in Henry's life—Jane Seymour in 1537; Christine of Denmark, who eluded Henry, in 1534; Anne of Cleves in 1539; Catherine Howard in 1540-1; and all the portraits of Henry himself. The representation of Sir William Butts, the younger, just acquired by Boston, was painted in 1543, the last year of Holbein's life. These portraits give Holbein his greatest place in art history. While literal in style, he was unique among German painters in his ability to separate the essential and organic from the curious and superficial.

### Mechau Mural Is Feature of Exhibition Inspired by PWAP Work



"Horses at Night." A Sketch for the Denver Court House by Frank Mechau. Mr. Mechau is one of the Winners in the Washington Post Office Competition.

The coast to coast interest in mural painting, stimulated in the last two years by the PWAP and other Federal projects, has brought a new meaning to mural work in America. With this in mind the Midtown Galleries, New York, is presenting through Dec. 9 an exhibition of mural sketches by members of the Midtown group who have been gaining recognition in this field. Included in the exhibition are examples by Frank Mechau, Jr., and William Palmer, both of whom won commissions to do panels for the new Post Office Department Building in Washington. Mechau's "Horses at Night," a small version of which is reproduced above, was considered by many the best work produced under the PWAP when it was included in the exhibition at the Museum of Modern Art. Six weeks ago he was named "master artist" for his region in

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Colorado and commissioned to design two panels for the post office in Colorado Springs. At the present, Mechau is at work on sketches for a 60-foot mural for the new Fine Arts Center at Colorado Springs.

This young artist's rise to recognition reads like a "success story." Two years ago he was unheard of and, as the popular term for the artist goes, "starving." In 1933 he was awarded a Guggenheim scholarship, which was regranted last year. His latest laurel was received this November when he was awarded the Norman Wait Harris prize of \$300 at the annual exhibition of the Chicago Art Institute. Although he was born in Kansas, Mechau came to Colorado at a young age. He studied at the Denver Art Academy and the Art Institute of Chicago. From 1929 to 1932 he devoted himself to the museums and the galleries

of Paris, Florence, Munich and London.

William Palmer shows a sketch of a completed mural for the Queens General Hospital, where he is working on his second subject. This 30-year-old painter is secretary of the National Society of Mural Painters. The Whitney Museum recently purchased one of his paintings. A sketch of a tremendous mural project for Ellis Island by Edward Laning, which will occupy him for about two years, is included; also work by Philip Evergood, winner of the \$250 M. V. Kohnstamm prize at the current Chicago annual. The other men represented are Oronzio Maldarelli, winner of a sculpture commission for the new Post Office Department Building; Francis Criss, Guggenheim fellow for 1934; Bertram Goodman, James D. Brooks, Paul Meltsner, Waldo Pierce and Anatol Shulkin.

#### Lintott Drawings

Chiefly known for his portraits and flower studies, E. Bernard Lintott is exhibiting a group of his pencil drawings, wash drawings and water colors at the Macbeth Galleries, New York, until Dec. 3. The biggest portion of his show is made up of landscapes, lightly and skillfully done, while the pencil drawings consist of head studies, nude figures and dancers. In his rural subjects Lintott goes straight to the simple aspects of nature, avoiding all panoramas and lofty mountain peaks. His interest is found in wheat fields, a path through the woods, a wayside brook.

"One of the most admirable of Lintott's

traits is his apparent incapacity to be pretentious," said Edward Alden Jewell in the New York Times. "The interspersed water colors betray at once this artist's nationality. They are steeped in the eighteenth century English water color tradition; a tradition that, if not invariably quiescent, is yet inclined that way. These are, all said and done, no more than tinted drawings. On the other hand, the wash drawings speak to us with unqualified directness and seem the more colorful because their honest monochrome has been left unbolstered."

#### Iowa's Prize Awards

During the month of November, the Iowa Artists' Club held its annual exhibition of paintings and sculpture at the Blanden Memorial Gallery, Fort Dodge, Iowa. Later the show will be circuited in Ames, Des Moines and other Iowa cities.

"Engine Room" by Joseph Funk was awarded first prize by Dewey Albinson, Minneapolis artist, who judged the exhibition. Second prize went to Mary H. Spenser for "Rebecca," and third to a sculpture by Clitton E. Adams, "Young Girl." Honorable mentions were accorded to "Flatiron Park, Dubuque," by Kate Keith Van Duzee, "Tulips" by Harriett Allen and "Sunburned Iowa" by Fred Q. Hartsook. Josephine Samide won the Fort Dodge Art Guild Prize with "Work-

#### Anglo-American Reciprocity

For its second exhibition the newly opened Carl Fischer Art Gallery, New York, presents until Dec. 16 a group of landscapes, chiefly of Provincetown, and still life subjects by Jerome Pennington De Witt, together with a selected group of paintings by prominent English artists.

One of the plans of the Fischer Gallery is to promote and exchange exhibitions by English and American artists. In cooperation with the Brook Street Galleries, their London representatives, they will show the pictures of leading contemporary English painters and at the same time arrange exhibitions abroad of America's recognized artists.

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### She Is 'Politely Cruel, Charmingly Venomous'



"The Painter." by Caroline Durieux.

Caroline Durieux's satirical paintings, which will be exhibited at the Marie Sterner Galleries, New York, from Dec. 9 to 21, may be described as politely cruel and charmingly venomous. Under the title of "Paintings from Mexico," the subjects of these canvases could have been found in most any art colony or social circle.

That the artist is familiar with the workings of an art colony and the people thereof is evident in "The Painter," reproduced above. From the western coast on through the middle-western art colonies, to the fishing villages of Cape Cod, this woman may be found. She is either an extreme modernist with six months of study at a master's atelier in back of her or else she has been working tightly on little green leaves and window panes for years. If she is of the school that Mrs. Durieux portrays, she sniffs scornfully at the work of the well-trained painters and remarks that it "lacks dynamic approach—misses the essence of the subject." Even before the arrival of her trunk, she has visited the local "Art Crafte Shoppe" and supplied herself with sandals, ear-rings, bracelets and a large hat before settling down on the landscape to capture "her bit."

Mrs. Durieux's art is exaggerated but realistic, separated from all romantic or sentimental influences. Her sincerity makes her work personal, for she is apparently equipped with a splendid quality—honesty. Besides

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possessing original ideas, the artist is technically at ease, imbuing her work with a characteristic rhythm of line and a delicate, somewhat "feminine" sense of color. One writer said of her work: "I know of no painting more feminine. The canvases give me the same indefinable chilling sensation as women's conversation, full of underlined syllables, sentences in capital letters, paragraphs set in quotation marks—Caroline Durieux belongs to the spiritual family of Charlie Chaplin."

Diego Rivera feels that both Raeburn and Toulouse-Lautrec would have appreciated this artist's work. "Because of the fine plastic quality of her work, its delightful color, acute drawing, Caroline Durieux has lifted 'la peinture mondaine' back to the position of importance it once occupied. Not since the 18th century perhaps, have such subtle social chronicles been so ably put on canvas.

"An American of French-Irish descent, she combines French 'esprit' and Irish wit with that quality peculiarly American—elegance. A woman, moreover, of background and tradition, she gives plastic expression to that particular social group to which she belong. To that group she offers many acute truths about itself, truths so enchantingly and keenly told, that she is of course fated to be both admired and detested. Yet she makes us blush for ourselves, without directly insulting us. The delicious satirical qualities of her painting do not, however, make it literary, nor does the satire detract from the plastic quality of her work."

Ceramic Exhibition Extended

The Fourth Robineau Memorial Ceramic Exhibition, sponsored by the Syracuse Museum, is being circuited by the College Art Association, appearing at the Ferargil Galleries, New York, from Dec 16 to 28.

### Wealth, Dictator?

Probably no national exhibition in the annals of American art has stirred quite the bitterness and recrimination that have greeted the 46th annual showing of American painting and sculpture at the Art Institute of Chicago, until Dec. 8. The exhibition, which is being attacked both from the angle of technical quality and because of its subject matter, has caused one prominent Chicago art patron to denounce it as "disgusting," another to boycott the show, and a third to threaten to cut the Institute off from her will. Epithets ranging from "obscene" to merely "dull" have been flung at the exhibits by the critics and patrons, causing politics and the war in Ethiopia to take a back seat in public discussion in Chicago.

According to the New York Herald Tribune, Mrs. Scott Durand, wealthy Institute patron, said she would rescind a large legacy to the institute "as long as the trustees have no better sense of true art." A storm center of the exhibition is Doris Lee's "Thanksgiving," winner of the Logan prize and medal. Mrs. Frank G. Logan, who with her husband annually sets aside a large amount of prize money, is quoted in the Herald Tribune: "This year's prize winner is atrocious. As for the other paintings in the exhibit, I defy any one to find more than six normal paintings in the whole show. It's disgusting." ing to the New York Times, Mrs. Logan says that "since 1928, with few exceptions, our hearts have sunk when we have viewed the atrocities that have taken Logan prizes.

Bitter against this year's annual, Eleanor Jewett, art critic of the Chicago Tribune, used considerable space to point out the duty of the Institute, as a public institution, to the people of Chicago. She said in part: chief fact about the American exhibition in the Art Institute is that it is only of great importance because it is an Art Institute show. Were it held in any other place, it would not stir more than a ripple of public interest. It would sink at once into the category of no-jury shows which have come and gone through the years and left no one either better or the worse. But the Art Institute is a civic institu-It belongs to Chicago. The project of a fine arts museum was conceived and executed in the desire to bring the best art to the people. It is not a private organization such as the Museum of Modern Art in New York, which caters only to the modern movement. It is not a private organization, but it has become an exclusive organization in the narrow view it has persisted in taking of contemporary painting through the years from 1920.

"Daniel Catton Rich, assistant curator of paintings, has said if the people want to look at good paintings let them enjoy the permanent galleries. It is true. The Art Institute has a wealth of fine paintings of other centuries and from other countries. There are a certain number of fine American paintings but few of recent years. The temporary galleries have been likened by another Art Institute official to a newspaper where the news of the day is printed. Still, is there a newspaper of any importance that shows incessantly but one side of the picture of current affairs, and that its most sordid?

"The temporary galleries are dedicated to keeping the people informed of the progress being made in painting and sculpture. The public is of today and is eager to know what is important today in the great field of art. They come looking for grain and they are

given husks. They are given a biased and prejudiced view. Both in selections for exhibits and in the awarding of prizes only one type of art, modernist, has been popular with the museum since 1926. Read the list of prize awards in the first pages of the catalog of the present show. The names tell the story."

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the present one." She continued: "Robert "gleaming in the darkness" was that "never will it be possible to have a worse show than the present one." She continued: "Robert B. Harshe, the director, whose generous appreciation of French art won him recognition from the French government, brought Van Gogh in to make feasible the frightful clash of colors in 'Evening Reading' by Philip Evergood. He said: 'You have to go back to Van Gogh to find such a powerful com-bination of primary colors.' Perhaps the Perhaps the European influences are not so dead as the museum bulletin would lead one to think. There is certainly a foreign flavor about another of the prize winners, the 'Indian Fight' by Frank Mechau, Jr. Those horses derive from Chirico. They never saw an American plain.

"So, all in all, we still have the worst of Europe with us. To look for sound American art we must go elsewhere. . . . Those of us who care for painting hope that this converse means a new policy at the Institute."

troversy means a new policy at the Institute."

C. J. Bulliet, critic of the Chicago Daily News, wonders if an "Art Institute clique" is not to blame for the exclusion of so many well known local names from the exhibition. "Tales of a 'clique' of favored artists are not new, either in Chicago, Paris or any other art center," he wrote. "The 'clique' in Paris became so formidable and so tyrannical that in 1863 Napoleon III averted threatened riots by granting a 'Salon des Refuses.' This was the first overt act that eventually wrecked 'the academy' and changed the entire course of art the world over. In Chicago, around 1920, a powerful 'clique' had its own way at the Art Institute, hogging the shows, keeping out newcomers and capturing the prizes. Our 'revolution' took the form of the No-Jury Society, which eventually broke the back of the 'clique.'

"Now, apparently, we are facing another 'strangle hold' on Chicago art and artists.

'strangle hold' on Chicago art and artists.

"A concerted movement of the artists is necessary for the prying loose of the clutching fingers—something as big as the Salon des Refuses in Paris—as big as our old, now defunct No-Jury.

"The Art Institute may not be intentionally the villain in our current art drama. But it has bureaucratic ideas—what big public organization is free from such in this age of unblushing bureaucracy? Formidable opposition is as necessary a tonic as a minority political party."

An "outside" critic, Florence Davies of the Detroit News, was far more friendly. "Each year," she wrote, "the Chicago Art Institute tries to plough a deep furrow in the field of American art to see what rich treasures it can turn up. Perhaps more than any other similar effort in the country, the Chicago show tries to forget preconceived notions about who the right painters are and to report what is going on in the world of American painting without fear or favor.

"To this end it pays some heed to the painters from the Middle-West, West and South as well as to the sacred men of art in the East. The result is not always wholly encouraging, but at least it is fearless and

[Continued on page 21]

### Exhibit Reveals Chirico as First Surrealist



"Portrait de L'Artiste." Painted by Giorgio de Chirico in 1911.

Instead of the latest products from the brush of Giorgio di Chirico, the Pierre Matisse Galleries, New York, are exhibiting, until Dec. 21, only pictures painted prior to 1918. Never before shown in this country, these picture reveal a style yet unknown to the American public, which usually associates Chirico with prancing horses among broken columns and crumbling temples by the seashore.

The vast influence Chirico has had on the Surrealists and the Neo-Romanticists is readily seen in this display of nostalgic "landscapes as seen by a sleep walker." His far perspective, produced by a succession of arches on long buildings, the scaling down of small figures in the background and long shadows breaking into the composition, gives a feeling of terrifying isolation experienced only in the dream world. The unseen fears and the cold dread of acute realizations that permeate his canvases are heightened by his use of symbolic objects-public monuments represent man's deeds, a live child rolls a hoop across the foreground, a black glove pointing downward is destiny, and an eggheaded artist-manikin is Chirico's conception of the painter as an automaton, not a human being. His strange world engulfed in silence is broken only by a distant locomotive puffing steam, tiny flags waving in the distance and the tall, dark smoke-stacks of industry.

Chirico expresses his beliefs in the catalog of the exhibition when he says: "In order for a work of art to be truly immortal, it must depart completely from human limitations. . The profound work should be carried by the artist into the most remote depths of his being: no babbling of brooks, no singing birds, or rustle of falling leaves takes place." Common sense and logic should be lacking, for only in this manner can the dream world and childish naïveté be approached, according to Chirico. "That which I hear is worth nothing; it is only what I see with my eyes open and even more when they are closed. Above all, it is necessary to divorce art from everything which it has contained up to the present. All subjects, all ideas, all thoughts, all symbols must be put aside."

The Last Straw

"According to the New York Times, the day of the 'starving genius in the garret is over'," observed Mr. Lapis Lazuli, the artist. "Aren't we going to have anything left?"

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### New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

James Chapin's Art Changes

James Chapin, absent from the New York exhibition field for three seasons, was heartily welcomed back with his display at the Rehn Gallery. That something of a change had taken place was evident to Henry McBride of the Sun: "There is quite a variety in the work shown, indicating that the artist has been attempting to fortify his style—and it will be generally agreed that the artist has succeeded in this endeavor. He takes completer possession of the canvas than he used to do, is much calmer and more easily con-ceals strain. There is, indeed, an excess of ceals strain. There is, indeed, an excess of calmness in the portraiture, where, as a rule, the spectator likes to see the painter indulging in partialities and entrusiasms."

In making a resumé of Chapin's artistic problems and accomplishments through the years, Edward Alden Jewell of the Times indicated that the artist came a little too early to be received in the now rapidly developing school of "the American scene." "Chapin," said Mr. Jewell, "had the misfortune to begin his really serious work—as an American painter responsive to the richness and stimulating vitality of American life-at a time when the local art world was helplessly enamored of the 'School of Paris'; befogged by incense rising before the shrine of a mod-

ern movement overseas.

"That was a good many years ago. And as a matter of fact (which did not make his path any easier at the time) he with-drew to a rural hinterland, steeping himself in its rude, homespun existence, because he felt, because he deeply and passionately felt, that American artists would never get anywhere in the way of sincere, convincing per-sonal utterance so long as they clung, with emulative reverence, to the skirts of an alien culture.

"When the Marvin saga began to come through in paint, Chapin's work was frequently dismissed as 'illustration.' It was often considered mere meticulous naturalism. To me it never seemed that. There was a note that went very much deeper. These were genuine characterizations, full of the flavor of personalities he had come really to know; full, too, of an American spirit that. in those beautifully painted comments, took the form of symbol."

Davenport's Unromantic Santa Fe

If the critics gave encouraging accounts of McHarg Davenport's exhibition entitled "Life and Death in Santa Fe" at the Montross Gallery, they also found a chance to express a few of their hidden feelings towards Santa Fe itself. This was noted in Charles Z. Offin's review in the Brooklyn Eagle, when he mentioned that the exhibition was "well worth going to see for its refreshingly human inter-pretation of the over-romanticized Santa Fe." Jerome Klein expressed himself in a stronger manner in the Post: "Davenport needed paint, and slews of it, to get off his impressions of the motley collection of human backwash gathered in that borderland." Emily Genauer in the World-Telegram was of the opinion that "life, as he thinks of it, is something more in Santa Fe than the red hills and stunted trees so many artists are primarily

concerned with in that part of the country.'

"Not content with 'dobes' and mesas," wrote Howard Devree in the Times, "Davenport has attempted, it seems to me, to depict the people and incident of the region as O. Henry might have done in prose fiction. There is force, to the point of willful crudity, in these pictures, which sometimes comes to straight caricature. A lot of aesthetic canons are ignored or overridden, but the result is sometimes galvanic."

Making the Frame Act as Sculpture

A decidedly unusual exhibition by Abraham Tobias, just turning 21, captured the attention of the critics at the Delphic Studios when he displayed a group of his sculptural paintings, breaking up the "dictatorship of the rectangle," and introducing the first stream. Muralesque in conception and line" frame. treatment, Tobias' paintings are inclosed in irregular shaped frames instead of the customary rectangular ones. The frames follow the flow of the picture, supposedly an architectural need. Then there is the matter of the fourth dimension as a sculptural dimen-

sion, also worked out by this young artist.

"The theory back of it all," explains Charles Z. Offin in the Brooklyn Eagle, "is that a piece of sculpture is framed within its own silhouette, and therefore a painting released from the arbitary rectangular frame and inclosed within an irregular outline would somehow take unto itself the plastic quality of sculp-ture.' But it is the work in the frames, the dynamic content of the paintings that really impresses the observer, concludes Mr. Offin.

Progress by Schnakenberg

Henry Schnakenberg's work has undergone a change, according to Malcolm Vaughan in his criticism of the artist's latest paintings at the Kraushaar Galleries. "He who had become famous for serenely graceful landscapes, at once poetical and factual, now lays his emphasis on strong construction, bold forms, brilliancy of attacks and dramatic contrasts in coloring," wrote Mr. Vaughan in the Amer-This change is no surprise to "those who have closely followed the unfoldment of Schnakenberg's gifts. "He has labored long to improve his style by alteration, seeking to add intensity to it. In brief, having grown to maturity he has sought more forceful means through which to manifest his broader conceptions. He is to be congratulated on his courage and praised for the admirable vitality it has brought to his work . . . Schnakenberg has thrown the door of his progress wide open. The graceful lyricist now strides forward with power."

Refusing to get mixed up in the "isms" of modern thinking, Schnakenberg's paintings may be recommended to those who prefer "not to mix psychology with art, or propa-ganda with art, or satire with art," according to Henry McBride who further commented in the Sun. "Schnakenberg is a straight painter. He aims to make as good pictures as he can in as honest a way as he can. He is thorough."

Fiene Shows Western Landscapes

Western landscapes in oil and water color by Ernest Fiene, who passed the summer teaching and painting in the West, were exhibited at the Downtown Gallery. Fiene "has an up-the-river reputation in landscape painting," according to Henry McBride of the Sun. "Hudson River boats tied to the pier, steep village streets leading down to the river, and bridges over the canal; that sort of thing. So his friends will not be obliged to readjust themselves to a totally new back-

### Depicts Negro Life in Carolina Island Retreat



"Gone, Gone, Gone," by Henry Botkin.

Henry A. Botkin is exhibiting pictures of life as he found it in the Negro retreat—tropical, almost primitive,—on Folly Island, ten miles from Charleston, S. C., at the Marie Harriman Gallery, New York, until Dec. 10. While his cousin, George Gershwin, sought musical inspiration in the Gullah Negro country of South Carolina for "Porgy and Bess," Botkin, who accompanied him, devoted himself to studying at close range this phase of Negro life. He has depicted the tumbledown shacks, the easy-going natives and the profuse colorful vegetation. The shacks are

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one-room, one-chimney affairs, usually stuck in the middle of a field near a dirt road.

Botkin's conceptions take in the Negroes' love life as well as their play time in the nearby town. "Love Story" shows a young couple (the man in a black derby) leaning on the pasture bars in the moonlight. For relaxation the younger element treat themselves to a shave and a haircut in the local barber shop. A guant native makes a "hot spot" in the pool room. In color and conception, the landscapes bear a resemblance to Currier and Ives prints.

ground. . . . He makes his western debut with broadly painted landscapes.

"Fiene, it seems, has been devoting himself particularly of late to the water color medium, and sometimes with conspicuous success," said Edward Alden Jewell in the Times. "One thing, however, seems unmistakable. Ernest Fiene, in both watercolor and oil, is depending much less now than hitherto upon formulae of a theoretical nature; much more upon direct visual or emotional experience. The new bent is very promising."

Edith H. Heron, from California The display of water colors by Edith H. Heron, West Coast artist, at the Morton Galleries, was made up of scenes of California,

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England and Scotland. Melville Upton of the Sun found that Miss Heron "handles the medium well, though without any noticeable personal emphasis," while Howard Devree of the Times selected her "bolder papers" as her best work. "Urban subjects reveal her architectural sense," said Mr. Devree; "tropical themes have permitted her to display to advantage a feeling for sharp light and atmosphere. Color is pleasant."

"The Western themes are generally somewhat fresher in color than her foreign pictures," observed Carlyle Burrows in the Herald Tribune, "and among those one finds most attractive her study of the historic R. L. Stevenson house at Monterey, where the Scottish novelist lived before his last migration to Samoa; studies of windy Point Lobos, with its popular cypress trees, and a California harbor scene. Among the foreign landmarks portrayed are Edinburgh Castle, Rose Castle and Westminster Abbey, the detail of whose interior apparently proved a trifle baffling."

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#### Canada Views Us

How will the British Dominions regard American paintings? Last December, when a large collection of American pictures, organized by Perry B. Cott of the Worcester Art Museum and financed by a grant from the Carnegie Corporation, was beginning its twoyear tour of Canada, South Africa, Australia and New Zealand, THE ART DIGEST asked this question. Printed below is part of the answer as voiced by the Ottawa Evening Citizen, written by "E. W. H." after viewing the paintings when they were displayed in the National Gallery at Ottawa:

Characteristic of the country whence it sprang is the exhibition of contemporary paintings by artists of the United States. It is vigorous and purposeful, diversified and contrasting, and also a little garish and chaotic. It strongly reflects what has been called "the American scene," and that scene being so wide and dissimilar, the canvases themselves are wide in subject and dissimilar in ideas and

This sense of diversity in aim and feeling is the first thing that impresses the visitor. There is no sense of unity or nationalism in the exhibition such as one finds in a Canadian show. This is probably in its favor, and yet there is missing an element that robs it of distinction as a whole. There is no lack of technical achievement nor of vital ideas, however. There is the "will to paint" written over a large part of the show, and very many examples of talent that has something to say and that says it without effort. The trouble with other works, however, is that they are well enough done but somehow do not rise above a struggling immaturity.

There are sharp influences visible in a good many of the paintings, and these influences are modern French. Derivative trends are especially evident in the work of the younger artist, and Cézanne, Matisse, Pissarro and Gauguin are the spiritual fathers of many of the items, some very striking, on display. The older painters are more "American' in their solidity and strength.

Americans go in for realism in their figure studies, and this is a stimulating characteristic of the present exhibition. There are also tendencies to what the more modernate onlookers will describe as freakishness, but whatever the right view of these is, there is nothing downright blatant. In landscape work there is not a great deal that reveals freshness of view and in this field Canada can show to decided advantage. Yet one or two artists stand out for their sense of color and atmosphere.

A tour through the half dozen galleries which contain the two hundred pieces (including the special exhibition of prints) will reveal a score of striking efforts. Leon Kroll's "Barbara" is a thing of quiet and rhythmic beauty. In the same room is John Carroll's "Reclining Figure," a startling conception with psychological overtones and abstract qualities. This will be denounced and defended. Umberto Romano's "Psyche and the Sculpture" is a work of strange implications and unusual treatment.

There are several nudes, and the outstanding one is Bernard Karfoil's "Seated Nude," a capitally contrived figure with a superb head and masterly line arrangement. Katherine Schmidt's "Eve" is an echo of Renoir, in which the Renoir roundness is attained but not the Renoir radiance. Yasuo Kuniyoshi's famous "Circus Ball Rider" is here, though close inspection does not quite fulfill expecta-

tions. Eugene Speicher's "Cowboy" is in this artist's best manner-firm and competent and finely organized. The modern touch is found in Marguerite Zorach's "Old Mrs. Smith," fine characterization even though its style is somewhat radical.

Paul Sample's "Barber Shop" is a pleasing item, nor should John Sloan's "Drying Their Hair," Lauren Ford's child study, "The Big Parade;" Guy Pène du Bois' "Chanticleer, and Thomas Benton's racy "Missouri Musicians" be overlooked.

Among the comparatively few landscapes, Georgina Klitgaard's "Spring Morning" discloses itself as about the finest in the collection. Its color is sensitive, the composition skilful, and the whole conception is carried out with vitality and sureness. Stefan Hirsch's "Mexico" is vivid and perfectly suggests that country even to one who has never been there. Jonas Lie's "Returning Sardiners" is notable as from the able brush of a well-known painter.

Luigi Lucioni's "Arrangement of Light" is decorative in an original sense and is so appealingly painted that it stands out among the still lifes. Another expert work is Dorothy Varian's "Still Life With Duck," notable for its effective color arrangement.

The exhibition of contemporary American prints being held in connection with the exhibition of paintings is a stimulating collection and well worth study. Again there is the same diversity of mood and subject and the same vigor and directness. This display of prints comes from Messrs. E. Weyhe and Company of New York.

Far less sympathetic or polite was the let-ter written to the editor of the Evening Citizen Carolyn Cox, an American, evidently a highly conservative one, living in Canada. At the opening she looked "in vain for a sofa under which to crawl." The ART DIGEST reprints a few of her opinions:

Yesterday afternoon, we traipsed up to the national Gallery to view in person, as it were, the sweepings of the picture painting racket. Canvas after canvas of-what can one call them except animal embryos too misshapen to have achieved birth, but the portrayal of them too completely lacking in scientific truth to justify their appearance on the walls of any school of surgery and medicine. Daubs, daubs, innumerable daubs seemingly committed by unrestrained children not subjected to the currently popular American institution of "supervised play."

I hastened to the portals of the Art Gallery, distressed that domestic detention had probably made me too late to hear the American minister proudly hand a Carnegie show over to his good neighbors, the Canadian public. Once inside the place, I was so glad I had not witnessed the embarrassment he must have felt, even if diplomatic experience permitted him to skim over the situation most gracefully. Like all other Americans present, I searched in vain for a sofa under which to

Let not the Canadian public think everybody below the line is taking this sort of thing lying down. There is a growing, feverish consumers' resistance spreading over the U. S. picture gallery public. They not only object to looking at these masses of immature output of half-trained and totally undisciplined children of fancy, but they draw the line at finding this sort of canvas so often occupying space that has been intended for finished, expert workmanship suitable for showing to one's offspring for educational pur-

### Callahan on Poore

Kenneth Callahan, artist, critic and assistant director of the Seattle Art Museum, has written the following answer to the arguments of Henry Rankin Poore in the article "What of American Art?" in The Art Digest of Nov. 1. Following the unbiased policy which he has adhered to since "Volume I, Number I," the editor opens his columns to Mr. Callahan, just as he did to Mr. Poore—without taking sides. Mr. Callahan:

After carefully reading Mr. Henry R. Poore's pathetic wail of "what of American art?" in The Art Diesst of Nov. 1, I am still wondering "what of American art?" I do not set myself up as a competent defender of progressive art, nor do I feel it necessary to offer a defense in the face of the ineffectual indictment offered against it by Mr. Poore, the weakness of his attack being, I think, quite apparent to any unprejudiced mind. There are, however, several points in his article particularly irritating to me.

Mr. Poore commences his statement by saying the Armory Show of 1913 brought about mn "awakening of the slumbering obsession for something foreign." It is now my turn to ask, "What of American art preceding the Armory show?" It was during the period from the beginning of the century to 1913 when, according to Mr. Poore, "American art became a surprise to the critics of Europe." Among the men who were painting then were Duveneck, Chase, Sargent, Hassam, Twachtman, and others. I wish Mr. Poore would explain just what is so American in their paintings. It was England and the Continent that set the style of these painters' work. Wherein does Mr. Poore find the "foundation principles underlying all art" in the work of the above mentioned artists? Duveneck and Chase have only the superficial aspects of Velasquez. Sargent himself admitted his in-Child Hassam is a self-confessed adequacy. follower of Monet and the Impressionists.

It is among the work of the painters since Cézanne, the progressives, that the greatest and most wide-spread search for the basic principles of painting since the beginning of the Renaissance is to be found. It is the very men to whom Poore points with pride: Sargent, Blashfield, Murphy, Alexander, Chase, Henri, Aiken and sculptors, French and Taft, and their many followers, who were content with superficial effects in conventional arrangements, mere illusions of life in which, apparently, distance was believed to be depth, composition to be but a few ready-made formulas, color to be an illusion of light on objects, form the making of things into two dimensions, rhythm and surface pattern; and what moved these painters primarily was the telling of a story in glowing, unreal terms. Where is the structure, solidity, volume, rhythm and three-dimensional form of Michelangelo, Rubens, Rembrandt, El Greco, Daumier, Courbet, Cézanne, and, among contem-poraries, Kantor, Weber, Fiene and Tobey? It is the superficial surface elegancies of the eighteenth century painters, apparently, which attracts Mr. Poore and the National Academicians; it is these qualities which they call the "foundation principles underlying all art". If that is his interpretation, he is welcome to It is not mine, nor can I conceive of any of the masters accepting them.

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I object, and rightfully so I believe, to Mr. Poore's claim that "the makers and preservers of our national art" started with Homer and Ryder, and carried on up until 1913. After that date, in Mr. Poore's estimation, it has

been solely invested in the hands of the feeble, if indignant, "makers and preservers of our national art", the National Academy of Design.

Mr. Poore blames the newspapers, art publications, and publishing houses for foisting modern art on the people and causing a loss of prestige to academicians and, more than prestige, a loss of sales. It is not a subject I am prepared to argue about. However, I cannot see where the fact that modern art has supplanted conservative painting in the headlines, if this be true, has any bearing on the merit of modern art. It is apparent, and obvious to everyone, I think, that newspapers are after news, and that modern art did offer an excellent basis for copy.

did offer an excellent basis for copy.

Mr. Poore asks: "Does it seem reasonable, weighing grey matter against grey matter, that this number of men and women (the National Academy, all 253 of them), who have made art a life study, should be told to change step and fall in line to the baton of the Pied Piper (the critics)?" I wonder if Mr. Poore does not realize that his statement is just a little silly? Everyone has heard it in variations and, strangely enough, it always identifies the defender of academism. It is the final defense when a person of years has his back to the wall. Everyone has heard it. It goes something like this: "I have lived for sixty years, and you have only lived for thirty. When you are my age, you'll know." Stupidity is not a matter of age, but of the individual. seems hardly necessary to point out that Michelangelo at twenty was a better artist than his contemporary Cosimo at fifty.

Mr. Poore also claims that the Academy is always on the lookout for "sane advocates of sane modernism." Just where does he draw the line? I have heard the expression before, and who hasn't? When I have pinned many of these people down to naming names, the name is not that of a sane advocate of sane modernism, but of a sane advocate of sane conservatism.

The use of the word "sane" implies that the attitude of the National Academy, through the voice of Mr. Poore, classes all other painters who do not abide by their standards as insane. It is a charge very familiar throughout the history of painting, from the time Cimabue started loosening up from Byzantine formalism. All the now acknowledged great painters of the past and their followers who deviated from the accepted and advanced beyond the art that had gone before, were so classed. It is regrettable from the standpoint of the National Academy, and somewhat pathetic to hear the occasional, futile and gradually weakening blasts from the conservative trumpets, saying that they are the great and that the world will turn back to their empty products. Unfortunately for them, painters of the world have advanced their knowledge of painting as a craft and as a means of expression. It is knowledge that lives and will continue to live, even in the face of the National Academy and the backing of art critics.

#### Carolinas Hold First Annual

The Fine Arts League of the Carolinas held its first annual exhibition at Greenville, S. C. Members from many communities were represented in the 110 exhibits. Organized last May, the new League, with the assistance of the leading merchants of Greenville, offered many liberal prizes to the contributing artists.

The judges for the awards were Mrs. Bernice P. A. Fernow of Clemson, S. C., Mrs. Margaret B. Walker of Greenville, N. C., and Marshall B. Provost also of Greenville.



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### American and French Paintings in Auction



"Paysage du Jura," by Gustave Courbet.

Important paintings by American and French Impressionists and other artists, the private collection of J. K. Newman, will be sold at the American Art Association-Anderson Galleries the evening of Dec. 6. Inness, Sargent, Twachtman, Weir, Hassam, Prendergast, Blakelock are Fuller are among the American artists represented, and Monet, Renoir, Van Gogh, Lhermitte and Courbet among those of the French School.

Vincent Van Gogh, the exhibition of whose works at the Museum of Modern Art in New York is attracting unprecedented attention, is represented by "Printemps: Pres d'Arles," landscape of a blossoming orchard, painted in 1888-9, the year of his famous "Sunflowers." Two paintings by Claude Monet are the colorful "Femme à l'Ombrelle" and the Mediterranean landscape, "Antibes: Vue de la Cathedrale," painted in 1875 and 1888 respectively. "La Jeune Mère," painted in 1898, and "Jeune Fille a sa Toilette' are important figure stud-ies by Renoir, and "Paysage de Jura" is a brilliant landscape of rocky woodland by Gustave Courbet.

Among American artists, Sargent is represented by "Madame Errazuriz ('The Lady in Black)," an informal portrait of the wife of the Chilean ambassador to Great Britain, painted in 1884. "Silvery Autumn," dated 1886, is a characteristic landscape by George In-ness, and "Maidenhood: Miss Bradley" is a three-quarter-length portrait by George Fuller. An important group of eight paintings by J. H. Twachtman comprises "Harbor Scene: Gloucester," "The Azaleas," "Yellowstone Park," "Niagara Falls," "Snowbound," "Hayrick," "Winter Landscape" and "Frozen Brook." By the late Childe Hassam are "The Goldfish Window," perhaps the finest of several variations of this subject, "The Spanish Stairs: Rome," "Indian Summer," "View of Florence from San Miniato" and "Sea and Rocks." By R. A. Blakelock is "An Opening in the Woods," and by J. Alden Weir "Three Trees," "In the Shadow" and "Hilltop Road."

### Early American Glass

Rare early American glass of the 18th and 19th centuries, the collection of Alfred B. Maclay, and the collection of early blue Staffordshire ware and Currier & Ives lithographs of Mrs. John Canfield Tomlinson, Jr., will go under the hammer at the American Art Association-Anderson Galleries, the latter the afternoon of Dec. 4 and the former the afternoons of Dec. 5, 6 and 7.

The extensive Maclay collection, containing many notable and apparently unique exam-ples of Stiegel, South Jersey, New York State, Ohio and Midwestern glassware, including blown three-mold pieces, is said to be the finest assemblage of early American glass ever offered at public sale. The catalog contains an authoritative introduction by the compiler, Helen A. McKearin, and a foreword by George S. McKearin, noted collector and expert on American glass. Outstanding among the jewellike products of the early glassblowers is a Stiegel sapphire blue sugar bowl and cover.

### **Bishop Prints**

Prices realized on the sale of the prints in the collection of the late Cortland F. Bishop are the highest brought from print auctions here in several years, the New York Times reports. At the American Art Association-Anderson Galleries, New York, the three highest priced items were: Debucourt's "La Promenade Publique," for which M. Knoedler & Co., paid \$5,100; Francois Janinet's engraving after Lavreince's drawing, "La Joueuse de Guitare,' bought by Knoedler's for \$3,800; and Whistler's "Weary," sold to the Kleemann Galleries for \$3,000.

Rare Old Master prints in the Bishop sale were the subject of lively bidding. Dürer's "St. Jerome Seated Near a Pollard Oak" was bought by Knoedler's for \$2,500, the same artist's "St. Jerome in His Cell" was bought by H. K. Coulton for \$2,000, the price for which Charles Sessler purchased Rembrandt's etched portrait of Clement de Jonghe. Other

notable print prices were:

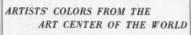
notable print prices were:

189: Whistler's "Nocturne," to Philip Suval, Inc., for \$2,500. 195: Whistler's "The Two Doorways," to Mrs. R. C. Hughes for \$1,750. 192: Whistler's "The Doorway," to H. K. Coulton for \$1,500. 193: Whistler's "The Trasphetto," to Mrs. R. C. Hughes for \$1,500. 196: Whistler's "The Beggars," to Mrs. R. C. Hughes for \$1,500. 196: Whistler's "The Beggars," to Mrs. R. C. Hughes for \$1,500. 200: Whistler's "Nocturne: Palaces," to William D. Cox, Inc., for \$1,400. 234: Anders Zorn's "The Toast," to Kennedy & Co., for \$1,200. 206: Whistler's "The Garden," to H. E. Russel, agent, for \$1,200. 206: Whistler's "The Garden," to H. E. Russel, agent, for \$1,200. 206: Whistler's "La Sonnette ou le Dejeuner Interrompu," to L. J. Marion, agent, for \$1,000.

#### Acquires Gibbons Staircase

Grinling Gibbons, woodcarver to the court of King George I, designed the staircase for the Great Hall of Cassiobury in Hertfordshire, England, which has been acquired by the Metropolitan Museum of Art. Lack of space prevents its display at present, but the museum plans to strengthen its examples of woodcarving and architecture of this great period in England.

Preston Remington, curator of Renaissance and modern art, states that the staircase, purchased through Edwards & Sons of London from the seat of the Earl of Essex, is 16 feet 8 inches in height and 5 feet wide. There are 33 treads made of oak, with large square newel posts of a softer wood, probably pine. Gibbons used the acanthus motif in a bold, dynamic style. The carved balustrades are characterized by a rhythmic sweep. It was executed in 1677 or earlier.





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### Wealth, Dictator?

[Continued from page 14]

honest and for that reason a good place in which to look for the stars of tomorrow.

"As a matter of fact Mr. Bulliet and Mrs. Jewett did have some justification for their annoyance this time, because there are certainly some pretty bad pictures in the Chicago But some of the worst messes, I learned, were passed by the jury, so there's really nothing to be done about it.

"However, the show does make some important contributions to the art story this

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"In the first place the show has three distinct negative virtues. Three tiresome types of pictures are in the minority. The sentimental static quality of the posed single figure is lacking. The lady striking an attitude is seen only now and then. The characterless landscape is almost a minus quality. When landscapes without figures are shown, they are, almost without exception, definite expressions of mood, not merely pretty mapmaking; and third, the perfunctory still life is less common.

"Oddly enough, these same tendencies are decidedly noticeable in the Michigan artists' show, the review of which was written without an attempt at comparison with the Chi-

cago exhibition.

"Among the tendencies which are appearing to take the place of these vanishing types, we find a growing interest in the human drama. We see here not so much the American scene as the human scene.'

The jury appointed by Robert B. Harshe, director of the Institute, and composed of three eastern artists-Lloyd Goodrich, Waldo Peirce and Henry Varnum Poor—is said to have been astonished at the storm that has broken over its selections. In a joint statement issued through Mr. Goodrich, the jury comes strongly to the defense of Dr. Harshe as not being personally responsible for their choices and makes clear its point of view in the controversy.

"The jury was entirely responsible for the selection of the paintings, except the invited minority, and for the prize awards," said Mr. Goodrich. "In accordance with the customary procedure, the Institute allowed the jury complete freedom of action and choice.

Then follows a tribute to Mr. Harshe: "The great success of the recent Century of Progress show and the commanding position occupied by the Institute among American museums are in no small measure due to him. His intelligence and integrity showed in the fact that he made absolutely no attempt to influence the jury, evidently feeling that in a contemporary show a contemporary jury should be allowed to deal honestly with the work The jury sincerely feels that it in hand. did not discriminate against either the 'con-servative' or the 'modernist' trends, but selected the best works regardless of labels. The jury enjoyed particularly the fresh and vigorous work of the younger Western painters. There has been a deep shifting of values in the artists' world and the exhibition rightly reflects this change. Not that the pictures are gloomy-quite the contrary. We see no reason for any real lover of American painting to be offended by anything in the exhibition, but much to applaud in the freshness, courage and vitality of the artists who are creating an art no longer borrowed from Europe.

"As for the so-called indecent pictures, the jury cannot remember a single painting cal-

culated to disturb anybody but the professional vice crusader.

Additional support for Mr. Harshe, who has received international renown for the fine work he did in the Century of Progress art exhibition, comes from a group of Chicago artists who held a mass meeting and adopted a resolution of endorsement of his position on the current exhibition. Following is the resolution sent to the director: "The undersigned committee has been authorized by a large assembly of 100 artists, representative of all schools of plastic and graphic art, to commend your stand in the present exhibition controversy. We appreciate your understanding of the social and economic problems of the younger artists. We are only too conscious of the forces of reaction which must be combatted to maintain free and unhampered our liberal art institutions. The future of American art depends to a great extent on an intelligent and far-seeing attitude such as you represent."

The resolution is signed by the "Chicago Artists Committee": Ivan Le Lorraine Albright, Rainey Bennett, Fred Biesel, Aaron Bohrod, Edgar Britton, Edouard Chassaing, Gustaf Dahlstrom, Sidney Loeb, Edward Millman, Peterpaul Ott, Gilbert Rocke, William Schwartz, Mitchell Siporin and Emanuel Vi-

vano.

Chauncey McCormick, rich patron and vicepresident of the Institute, defends the show.
"We are doing nothing but recording the times," he said. Mrs. Martin A. Ryerson, another wealthy patron of the arts and a generous donor to the Institute collections, as-serted that "the exhibit is being judged by persons who will not take the trouble to understand what the artist sought to depict."

### "Schreckenskammer

In Dresden there is being held an exhibi-tion under the title "Schreckenskammer der Kunst" ("Chamber of Horrors of Art"), in which examples of modern art purchased by German museums and galleries before 1933 are held up to ridicule. "The exhibition," writes Herbert Read in *The Listener* of London, "has been visited by Herr Hitler and General Goering, and has been a great success.

"As an adjunct to the exhibition there is a room devoted to paintings acquired since 1933—'the expression of a new epoch.'

"These pictures are identical in type with the pictures now being produced in Soviet Russia.

"We have the paradox, therefore, of two nations diametrically opposed in all their social and political ideology, but united on this question of art. The reason for such a paradox is surely not far to seek: for both countries, in their immediate policies if not in their ultimate ideals, have exalted force above reason, dogma above toleration, discipline above discrimination. Art, in such an atmosphere, can only abdicate.'

Painting-of-the-Month Club Contemporary Arts "Painting-of-the Month Club" is now in its third season in New York. A new membership plan provides for a "season ticket" at \$6 as an alternative to the monthly membership card for \$1. On Dec. 6 Sherwood Anderson will be the guest of honor at the Painting-of-the Month reception at the Painting-of-the-Month reception at Rifka Angel, Beulah Bettersworth, Bernadine Custer, Tekla Hoffman or Alice Tenney will be drawn by the holder of a single or season membership.



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### Among The Print Makers, Old and Modern

### Fine Van Leyden Proofs a Gift to Cleveland



"Samson and Delilah." A Woodcut by Lucas Van Leyden.

Next to Dürer, Lucas Van Leyden was the leading engraver of the early sixteenth century, certainly the outstanding Dutch engraver of his time. Fine proofs of his "Virgil Suspended in a Basket" and "Samson and Delilah" have been presented to the Cleveland

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Museum's print department by the Cleveland Print Club in memory of its first president, Charles T. Brooks. This gift adds further lustre to the Cleveland Museum's important group of Lucas's work, now numbering 44 engravings, fine complete sets of "The Round Passion" and "The Little Passion," and a comprehensive collection of his woodcuts.

comprehensive collection of his woodcuts.

"In the time of Van Leyden," writes Henry S. Francis, curator of paintings and prints, in the museum's Bulletin, "the pictorial interpretations of stories and legend, either religious or secular, was accomplished with an objectivity quite lost today when the artist's creation and that of the illustrator have become two separate vehicles of expression. The artist struggled for a place and recognition in those early times, but the fact that his profession had the dignity of a craft and that his commodity was acknowledged on such terms had much to do with the objective tenure of his course. Few men could have been as conscious of their art as was Dürer, a fact proven in his journal, yet his view of the relation of his work to the public differed from that of the artist of today. With Lucas

### **Etching Prizes**

Five cash prizes and two honorable mentions were awarded by the Society of American Etchers for outstanding technical accomplishment in etching entered in the Twentieth Annual Exhibition of the society now being held at the National Arts Club, New York.

The Henry F. Noyes prize of \$50 for the best print in the exhibition was awarded to Kerr Eby of Westport, Conn., for his drypoint, "September 13th, 1918". The Kate W. Arms Memorial prize of \$25 for the best print entered by an active member went to Ernest Roth of 26 West 14th Street, New York, for his etching, "Queensboro Bridge From Welfare Island," and honorable mention for this prize was awarded to A. Mastro-Valerio of Ypsilanti, Mich., for a group of three mezzotints. The J. Frederick Talcott prize of \$25 for the best print entered by an exhibitor not a member of the society was awarded to F. Townsend Morgan of Rose Valley, Pa., for his etching, "Key West," and an honorable mention went to Mildred Bryant Brooks of South Pasadena, Cal., for her etching, "The Pines of Monterey." The Henry B. Shope prize of \$50 for the best print in the exhibition, as judged from the point of view of subject matter only, was awarded to Cornelus Botke for his etching, "Sierra Peak." The John Taylor Arms prize of \$25 for the best piece of technical execution in pure etching went to Thomas W. Nason of Reading, Mass., for his line engraving, "The Farm Lane." In awarding this prize the donor, who "The Farm is president of the society, issued this state-

"Although this prize has been given in past years only to etchings, it is a purely personal one and the donor reserves the right to give it outside of the medium of the bitten line in the case of some other print of outstanding beauty. In the present exhibition, the line engraving "The Farm Lane" by Thomas W. Nason is so unusual in the perfection of its technical quality as to merit, in the donor's opinion, the award."

Two hundred and sixty-three fine prints, all in the metal plate media, have been accepted for hanging in the exhibition. Over 1,500 entries were submitted. Submitted entries include artists from 44 states and from American artists residing in six European countries.

The jury of selection: James E. Allen, Eugene Higgins, Allen Lewis, Robert Nisbet, Mrs. Sybilla Weber. The jury of award for all except the Shope prize and the John Taylor Arms prize: Philip Kappel, Robert Nisbet, Chauncey F. Ryder, Harry Wickey, Mahonri M. Young. The jury of awards for the Shope prize: Cameron Clark, Frederick C. Hirons and Julian C. Levi; for the John Taylor Arms prize: John Taylor Arms. The hanging committee: Albert E. Flanagan, George H. Wright, and C. Jac Young.

and the vast majority of his contemporaries aesthetics counted even less than with Dürer, and popularity of subject for public consumption was the important factor, not the vagaries of artistic individuality. Hence Lucas's choice of the subject, 'Virgil Suspended in a Basket'."

"Samson and Delilah" was twice done by Lucas, once as a woodcut, reproduced herewith, and once as an engraving done around 1508. The composition of the engraving is the basis for that of the woodcut.

### Among the Print Makers, Old and Modern

### **Books and Prints**

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Forthcoming auction sales at the Plaza Art Galleries, New York, embrace both rare books and prints. On Dec. 11, property from the Ethel Leary estate, from Mrs. Charles Weeghman and Part I of the library of Morris Slavin, consisting of items of interest to the book collector will be dispersed. Part II of the Slavin library and other literary items will be sold on Dec. 19. Etchings and drypoints from the collection of the late Mme. Helen M. Robins and other sources will be auctioned on Dec. 12, while on Dec. 18 Currier & Ives and other early American prints, the property of Alfred Naumberg, A. Stratford Boyd, Jr., M. S. Burroughs and other collectors will go under the hammer.

Autographs of all the presidents of the United States, from George Washington to Franklin D. Roosevelt are a feature of Dec. 11 auction. Among the 231 lots which embrace practically every field of literature are sets of the works of Burns, Dumas, Dickens, Goldsmith, Jefferson and many others. Sets and first editions are prominent in the Dec. 19 sale also. Collectors will find a particularly fine first edition of Samuel Johnson's "Dictionary of the English Language" which is now extremely rare, a first edition of the "Memoirs of Samuel Pepys," many of Dickens' works, some of which are in the original paper parts, and sets of works from the foremost literary geniuses of history.

The early American prints to be sold Dec. 18 embrace coveted Currier & Ives publications and other plates of former decades. Grouped by subjects, the range includes: Clipper ships, rural and city views, historical portraits and battle scenes, shooting, hunting and turf scenes.

Fine etchings in the Robins sale, Dec. 12, include such prints as Whistler's "La Vielle aux Loques," "Billingsgate," and "Liverdun;" a large group of studies by Alphonse Legros; Sir Francis Seymour Haden's "Shadow Valley;" as well as prints by contemporary etchers, notably Brangwyn, Woiceske and Briscoe.

#### Silsby Sells the Whole Show

Wilson Silsby, California printmaker and painter, witnessed the fulfillment of an artist's dream when his entire collection of 75 prints was purchased by the *Town House*, a Los Angeles periodical, where they were on display. A letter from M. E. Morrison, managing editor, told the artist to bring his portfolios to the gallery so that other prints could be selected for his exhibition, which was to be extended for another week.

Examples of Silsby's work are in many American museums and private collections, although he claims that he has "never produced one etching that pleased him in every respect." Commenting upon his humility toward his work, Herman Reuter, art critic of the Hollywood Citizen-News, nominates Silsby "the superior of the half-dozen real etchers in the West."

#### TRAVELING EXHIBITIONS

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### Clare Leighton Wins Cleveland Print Honor



"Corsican Washerwomen." A Wood Engraving by Clare Leighton (English).

The Print Club of Cleveland has chosen as its 1936 member publication Clare Leighton's wood engraving, "Corsican Washerwomen," a group of peasant women at the rocky shore of a lake, cleansing their clothes in the primitive manner still common in many parts of Europe. Other women with large bundles balanced on their heads are on their way to assume a similar task. An edition will be printed sufficiently large to supply each club member with a print.

The choice was made in conformity with a vote by club members, who cast their ballots in a "primary election" on all competitors, and then, from the eleven which headed the list, selected the winner at the annual meeting. The "field" consisted of 361 prints, submitted by 160 artists from ten European countries, Mexico, Japan and the United States. All competing prints were hung at the Cleveland Museum.

The eleven "primary winners" were: "Interior: "Winter Garden' and "Spring on the Hillside," lithographs by Wanda Gag; "Shore Leave," an etching by Paul Cadmus; "Moon-

#### Prints of Out Door Sports Shown

Prints of outdoor sports by leading American etchers, well known in their representative fields, will be featured at the Keppel Galleries, New York, from Dec. 3 to 30. In contrast to his startling and gruesome war themes, just exhibited at these galleries, Kerr Eby will show fishing scenes in peaceful rural settings. Randall Davey, whose paintings of the race track are well known, will contribute horse subjects; and Gordon Stevenson will be represented with several yachting prints. The largest group will comprise Frank W. Benson's duck shooting subjects. Other prints are by Roland Clark, Gifford Beal and Soderberg.

light," a lithograph by Victoria Hutson; "Low Tide," an aquatint by Cynthia Iliff; "Self Portrait," a lithograph by Kathe Kollwitz; "Landscape," a wood engraving by Stefan Mrozewski; "Hungry Plow Horses," a lithograph by Henry G. Keller; "Escape," an aquatint engraving by Kalman Kubinyi; "Clearing Wind," a lithograph by Walter Dubois Richards; and Clare Leighton's wood engraving.



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### Among the Print Makers

### Medical Men, Emulating Haden, Hold Annual



"Etruscan Gate, Tuscany," by Hermann Fischer.

The Fourth Annual Exhibition of the Haden Etching Club, an amateur art organization composed of dentists and physicians whose avocation is etching, is being held at the Leonard Clayton Galleries, New York, until Dec. 7. The club derives its name from the 19th century British surgeon-etcher, Sir Francis Seymour Haden, whose brilliant contrasting achievements, the rigid discipline demanded by science and the freedom of expression de-

manded by art, serve as a guiding example to the members of the club.

The above lithograph, "Etruscan Gate," is the work of Dr. Hermann Fischer, head surgeon of the Lenox Hospital, who has been active in the medical field for 40 years. Both his mother and father were amateur artists. Last year Dr. Fischer was awarded the Walter C. Sinnigen prize, given at these annual exhibitions for artistic merit. Among the most outstanding examples of finished craftsmanship are the works of Charles Berger, Milton Cohen, B. F. Morrow, Joseph F. Saphir, B. W. Weinberger, J. L. Maybaum and Henry Minsky. Other exhibitors are B. F. Adles, Harris P. Mosher and Harold S. Vaughan. This year Albert Sterner awarded the Frank A. Nankivell prize for the most sincere example of execution to Dr. J. L. Maybaum for an etching, "Harlem River," and the Walter Oberhardt prize to Dr. B. F. Morrow, author of "The Art of the Aquatint" for the work having the best conception and expression.

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#### Van Gogh Facsimiles Shown

The F. A. R. Gallery, 21 East 61st St., New York, is showing facsimile reproductions of Van Gogh paintings through December. This gallery, which deals exclusively in reproductions, has a department which specializes in locating rare and out-of-print reproductions of both modern and old master works of art.

### Art and Luck

The name of Robert E. McConnell, New York broker, was the first drawn from a vase at the Grand Central Art Galleries, New York, making him the winner of the annual Founders' Day drawing, and entitling him to his choice of a work by one of the 55 artist members of the organization. Mr. Mc-Connell was one of 55 lay members participating in the drawing, which had Lillian Gish as guest of honor. He elected to have his portrait painted by Howard Chandler Christy. This drawing became an annual affair in the days when John Singer Sargent, the first artist members of the Grand Central Art Galleries, contributed.

Each contributing lay member paid \$350 this year. After the members had listed the paintings and sculpture in the order of their preference, the awards were determined by the number at which his name was with-drawn from the vase. The first 28 winners and their selections were as follows:

and their selections were as follows:

Robert E. McConnell, New York City, portrait by Howard Chandler Christy.

Mrs. Henry Lang, Montclair, N. J., "Through the Woods," by John E. Costigan.

Wilfred Kurth, New York City, portrait by Helen Holt Hawley.
Henry Itleson, Jr., New York City, portrait head by Boris Blai.
Louis W. Hill, St. Paul, Minn., "Rushing Tides," by Frederick J. Waugh.
Edward H. Green, New York City, "Stylish Mack." by Percival Rosseau.

Mrs. Sidney Gorham, Jr., Chicago, "Reflections," by Charles R. Patterson.

William A. Goodman, Chicago, "Virginia," by Charles W. Hawthorne.
John A. Garver, New York, portrait by Kyohel Inukai.

Henry J. Fuller, New York, "Morning Light," by Anthony Thieme.

Edward W. Freeman, New York, "Winding River,"

Inukai.

Henry J. Fuller. New York, and by Anthony Thieme.

Edward W. Freeman, New York, "Winding River," by Cullen Yates.

Marshall Field, New York, "Narcissus," by Adele

Marshall Field, New York, "Whensen,"
Herter.
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Herter.
L. Ferris, New York, "Formal Garden,"
by Jessie Arms Botke.
William S. Farish, New York, "Violets of Yesterday," by Hovsep Pushman.
Mark Eisner, New York, "Washington's Birthday" and "Christmas Eve." by Guy Wiggins.
Mrs. Eloise Egan, New York, portrait by Jerry
Farasworth.

Parnsworth.

Parnsworth.

William C. Dickerman, New York, "Peonies," by
Albert Herter.

William T. Dewart, New York, "Cornish Farm,"
by W. Elmer Schofield.

Thomas M. Debevoise, New York, three water
colors by Mrs. Nellie Littlehale Murphy.

William H. Davis, New York, portrait by Sidney
E. Dickinson.

Templeton Crocker, San Francisco, "Fisherman's
Port on the Adriatic," by George Elmer Browne.

Paul D. Cravath, New York, "Winter Mantle,"
by Hobart Nichols.

Carrie C. Conway, New York, "Lanes of Trade,"
by Gordon Grant.

Louis S. Cates, New York, "Frosty Morning," by
Chauncey F. Ryder.

John W. Campbell, New York, "The Brook," by
Ernest Albert.

Jordan Brooks, New York, "Pottery Decora-

Ernest Albert.
Dr. Harlow Brooks, New York, "Pottery Decorator," by E. Irving Couse.
George Blumenthal, New York, "Late Winter Afternoon," by Carl Wuermer.
Mrs. Peter Arrington, Warrenton, N. C., "Land Beyond the Law," by F. Tenney Johnson.

Bonington's Lithographs

The M. A. McDonald Galleries, New York, are exhibiting, until Dec. 14, a group of 26 lithographs by Richard Parkes Bonington, early 19th century artist. Bonington was born at Nottingham in 1801, and in 1816 went to Paris with his parents who entered him in the studio of Gros. In 1827 he returned to England, and a year later died in London.

assing away in his youth and at the height of his powers, Bonington left some 60 lithomostly views of Gothic buildings, which have been carefully cataloged by M. Anglaus Bouvenne. There is such an individual quality in these compositions that they are placed in the front rank of those prints which have done honor to lithography. The work is delicate without being soft, and handled with an exquisite touch.

### The News of Books on Art

### Sullivan's Story

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A group of architects met one day in Chicago in 1892 to plan the buildings for the World's Columbian Exposition. In those days Chicago was a burly youngster, just coming into her role as

"Hog-butcher for the World,
"Tool-maker, Stacker of Wheat,
"Player with Railroads, and the
Nation's Freight-handler;
"Storming, husking, brawling,
"City of the Big Shoulders.

Plainly, she needed Culture, with a capital letter. She needed some of the arch and well bred ways of the East, and a taste of the very finest in art. So it was decided. She would have the last word in architectural beauty; the chaste splendor of Roman classic. It would have to be executed in plaster, yes, but it would look just like real marble.

So the Great White City arose, MacMonnies' fountain and all. It was a wondrous hypodermic of beauty, the master stroke that put America finally on aesthetic speaking terms with the best in Europe. For the next half century derivatism reigned.

A young architect in Chicago at that time, Louis Sullivan, was having fair success designing commercial structures to meet the new demands for height, light, fireproofing and rentabilitity. He and his partner, Dankmar Adler, had designed the great Chicago Auditorium. Sullivan had a theory that "form must follow function," which, when put into practice, resulted in something quite at variance with the beauty of the classic manner. They designed the Transportation Building for the fair, but it had no grand columns, nor raking Roman cornices. So, after the fair, Sullivan declined in popularity.

Sullivan declined in popularity.

He died in 1924. His theory began to take hold here, then there. Ten years later form, in the tallest skyscraper, the cheapest ash tray and the latest streamedlined locomotive, smartly followed function. Now the first book on this great artist is published, ("Louis Sullican," by Hugh Morrison, Museum of Modern Art, W. W. Norton Co., New York, 391 pp., 103 ill., \$4.00).

Sullivan was born in Boston, of Irish-Swiss-French extraction. He wanted to be an architect, so he went first to Boston Tech, then to the Ecole des Beaux-Arts, Paris. Both schools proved to be academic anaethesias to Sullivan's nerve ends, which tingled and thrilled at the sight of an honestly designed building. He fled both places and arrived in Chicago, lately fare-razed and on the threshold of its great building boom. There he joined Adler, a man of sound architectural, and sounder engineering sense. The two dug in and worked.

They designed the first skyscrapers man ever built; anchored them honestly with fifty-foot caissons, deep to bed-rock; erected superstructures in plastic rhythms of steel, concrete, and Indiana limestone; and they delivered them on time. In the manner of Whitman, they sang of the building electric.

Shortly after the fair, Sullivan and Adler ended their fruitful partnership and less and less was heard from Sullivan on to his death. However, he did numerous bank and real estate buildings that are peppered through the small towns of Ohio, Iowa and Illinois—little gems of architecture. Other buildings he had

a major hand in designing are the Carson, Pirie, Scott building, which anticipated the so-called "International Style" in vogue today; the Wainwright Building, St. Louis, by far his best; the previously mentioned Auditorium, and many factories, warehouses, and theatres.

Mr. Morrison's five-year task of collecting available Sullivaniana was no easy job, for no one had expected the man to become famous. It is difficult to know what his contemporaries thought of him. Apparently they envied his virtuosity in ornament and smiled at his forms, while today the reverse is true, and Mr. Morrison is inclined to view Sullivan s preoccupation with ornament as the romantic side of the man. This position seems untenable, for his use of color, accepted today as advanced, sprang from the same urge to squeeze the very utmost out of his materials. Perhaps some future day Sullivan's work in ornament will be found just as advanced as his form.

An unhesitating doctrinaire, Louis Sullivan could express his theories in words as well as in building materials. His creed was: "It is my belief that it is of the very essence of every problem that it contains and suggests its own solution." Hence "form follows function". He hated the word "art". "The study of architecture," he said, "becomes, naturally and logically, a branch of social science." One amazing skyscraper he designed (which was never built) not only contains the social "set-back" principle, but was one that he liked to fancy erected in isolated units in a crowded city, one at the center of each square mile. For he said, "The social significance of the tall building is in finality its most important phase".

Now this kind of thinking, done decades ago, is right in step with today's latest spiral-bound, clinically accepted theory of commercial and residential bowing!

cial and residential housing!

Thus another great art catches up with its prophet, and Sullivan takes his place beside Cézanne, Mailliol, Whitman, and the tragic Isadora—the modern expressionists. His pupil, Frank Lloyd Wright, and the writer, Lewis Mumford, have done most to put him there. Mr. Morrison's new book, scholarly, accurate, and filled with priceless data and photos, cements that position and puts Sullivan finally within reach of us all. Such a thorough beginning burdens the author with obligation to further Sullivan assignments. For Chicago, and the rest of us, still need culture, this time with a lower-case "c'.

#### Paintings of Middle-West

For his second exhibition at the Morton Galleries, New York, Edward Gustave Jacobsson, young art director of the Blackett-Sample-Hummert Advertising Agency in Chicago, is showing 38 paintings of the Middle-West. Selecting the rural parts of Minnesota and Iowa and the small towns of Illinois and Indiana for his material, Jacobsson works his compositions freely with a palette knife technique, keeping an out-door breeziness and cheerful, airy colors. In the display, which continues until Dec. 7, he includes some street scenes of Chicago as well as landscapes of prairies, hills and dunes under different lights and weather conditions.

Jacobsson was born in New York City in 1907 and studied at the National Academy of Design, Art Students League and the Grand Central School of Art.

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### A Review of the Field in Art Education

### Federal Winners

Two juries have decided the fate of 407 mural designs sumitted by 197 painters and 62 sculpture models submitted by 47 sculptors in the national competition for decorations for the new Post Office Building and the Justice Department Building. The jurors met in Washington and after three days made public a portion of their decisions. The competition was held to decide upon seven murals and twelve statues for the Post Office Building and three murals for the Justice Department Building-projects left open to competition after the Section of Painting and Sculpture had appointed, without competition, ten painters and two sculptors to execute similar com-As announced in THE ART DIGEST missions. for April 1, 1935, these earlier appointees are: Thomas Benton, George Biddle, John Steuart Curry, Rockwell Kent, Leon Kroll, Reginald Marsh, Henry Varnum Poor, Boardman Robinson, Eugene Savage, Maurice Sterne, Grant Wood, William Zorach and Paul Manship.

The competitive winners for the Post Office Building are; Sculptors-Stirling Calder, Chaim Gross, Arthur Lee, Berta Margoulies, Oronzio Maldarelli, Attilio Piccirilli, Concetta Scaravaglione, Carl L. Schmitz, Sidney Waugh, Heinz Warneke and Gaetano Cecere. Painters-Alfred D. Crimi, Carl Free, Frank Albert Mechau, William C. Palmer, George Harding and Ward Lockwood. The designs submitted by these artists, depicting the history of the postal service were accepted without reservation. In addition, Louis Slobodkin, sculptor, was asked to redesign his model for a Hawaiian postman, and Doris Lee and Tom Lee were invited to redesign their pre-

liminary mural studies.

The winners of the Justice Department Building competition will be announced in the December Bulletin of the Section of Painting and Sculpture. In all, the jury recommended that 21 of the painters who competed be given future appointments.

The jury for paintings was composed of Edward Bruce, Olin Dows, Leon Kroll, Bancel LaFarge, Jonas Lie, Ernest Peixotto, Henry Schnakenberg and Eugene Speicher; for sculpture, William Adams Delano, architect of the Post Office Building, Alice Decker, Paul Manship and William Zorach.

#### Economy—"Planned?"

"Imagine, if you can, an ant out of work."

Le Baron Cooke, in "Epigrams of the Week."

### Lahey at Corcoran

Richard Lahey, New York artist, has been appointed principal of the Corcoran School of Art, attached to the Corcoran Gallery of Art, Washington, D. C. At one time a teacher at the Minneapolis Schol of Art, Lahey has for the past twelve years been a member of the faculty of the Art Students League in New York, from which he was released to take up his duties at the Corcoran School of

Lahey was once a student at the League, having studied under Robert Henri, Kenneth Hayes Miller and George Bridgman. Besides being a regular exhibitor in the national exhibitions of contemporary painting and a winner of some of the prizes, Lahey is also well known as a water colorist and etcher, as well as a lecturer on art subjects. He is represented in the Metropolitan Museum, the Brooklyn Museum, the Whitney Museum of American Art, the Pennsylvania Academy of the Fine Arts and the Detroit Institute of Arts.

Additional space has been provided to accommodate a larger number of students because of this year's considerable increase in enrollment. Eugen Weisz, formerly an instructor at the school, has taken over the duties of vice-principal. Mrs. M. M. Leisenring and Hans Schuler continue as instructors, and Kenneth Stubbs, a former student of the Corcoran School, is now assistant instructor in drawing.

Wiggins' Didn't Disappoint

Apropos of Guy Wiggins' exhibition at his Carnegie Hall studios, the following is illustrative of his generosity and public spirit. When Alice Abell Harris, chairman of the Red Cross window display program, was making her plans for the decoration of windows along Fifth Avenue, New York, she heard that Mr. Wiggins had painted a picture of the avenue with Red Cross flags flying-a most appropriate picture for this year's roll call. Mrs. Harris got in touch with the artist's dealer only to be informed that the painting had been sold on the West Coast. Disappointed but not defeated, she telephoned Wiggins and told him her story. Mr. Wiggins' answer was: "I'll paint you another picture with Red Cross flags, and I'll do it at once so that you can use it in the roll call any way you like."

Mr. Wiggins' contribution to the success of the Red Cross' 1935 drive was placed in a window of the Bergdorf-Goodman Building

on Fifth Avenue.

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Do You Know That-

Hans Holbein was a sign painter as a boy the boy who later became a master of jewelry design as well as a genius of painting? . Church records are often used to authenticate unsigned masterpieces of the Renaissance? . . . In most of Ruysdael's landscapes the figures and animals were painted in by other artists? . . . Gerard Dou made his own colors, brushes and canvases? . . . Joseph Jefferson, noted American actor, was a professional painter and exhibited regularly in leading galleries? . . . Catherine S. Day, impressionist painter of Hartford, is a greatniece of Harriet Beecher Stowe? . . . Often in place of a palette, Whistler used a large table top in the middle of which he mixed a great batch of color to be used as a key to his color scheme? . . . In 1932, eight pupils of Arthur Woelfle, teacher at the Grand Central School of Art, exhibited in the annual exhibition of the National Academy? . . . George Gibbs, noted Philadelphia painter, is the author of 25 novels? . . . Fra Filippo Lippi eloped with a nun who later became his favorite model? ... Two antique paintings, done in encaustic, were purchased by Julius Caesar for 80 talents, equivalent to about \$350,000 in modern American money, as an offering in his temple to Venus Genetrix? . . . Frans Hals was the teacher of the first notable woman painter, Judith Leyster? . . . In the 6th and 7th centuries, Ireland was without a rival in art? . . Leonardo Da Vinci never married? Francesco Squarcione, a master of the Paduan School, started the first private collection of classical art in the 13th century? . . . Picasso designed the costumes and scenery for Stravinsky's suite for the ballet, "Pulcinella"? . . Only 40 authentic Vermeers have come down to the present day? . . . Anton Mauve, Dutch painter, refused to continue to teach his cousin, Vincent Van Gogh, because he said "Vincent did not know how to draw"? . Raphael's earliest recorded works were done in liquid tempera? . . . Jan Van Eyck signed his pictures "ALS IK KAN"? . . . The many repetitions of Van Dyck's portraits offer difficult problems for the experts? . . . Whistler once said "there may be doubt about Rubens having been a great artist, but he surely was an industrious person"?

-MICHAEL M. ENGEL.

#### Tucson an Art Center

"Due to interest and insistance of students, and not because of any college requirement, the art department of the University of Arizona at Tucson has strengthened its faculty and broadened its scope since its establishment ten years ago, Nan Elizabeth Bolsius writes. An exhibition showing work done in various courses this fall "resulted in a significant whole, yet was remarkably free from any dominating influence."

Mrs. Katherine Kitt, who has directed the department since its inception, hopes to make Tucson an important art center. "Conditions embracing climate, variety of landscape, the mica-dusted mirroring atmosphere, both Spanish and Indian environment, and a complete run of the racial types supply subject matter for the artist. The need for such a center for the permanent resident, and the persistent demand from the tourists who make Tucson their winter home, will also be filled."

### A Review of the Field in Art Education

### **Buying Oil Colors**

By HAROLD C. PARKS

Chief Chemist, Artists' Material Division, Devoe & Raynolds Company

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[Continued from Nov. 15th issue]
In view of the marked variations between oil colors produced by different manufacturers, there should be a standard testing procedure which will reveal the quality beyond any reasonable doubt. The following methods are proposed:

Consistency

The ideal oil color should be a short firm, buttery paste.

Mass Color

This the term for the color as we see it. Comparisons of two oils colors for mass color should be made with the samples abutting when smeared on glass. Obviously, the most brilliant and clearest tone should be selected.

Strength

Compare the strength of the color under examination with the standard color by mixing both in the same proportions with a given amount of zinc or other white.

Transparency

Films of equal thickness should be applied to a bit of glass, and examined against the light for transparency. Generally speaking, the more transparent the film the more attractive the color, and the more adaptable to all types of work. However, caution should be exercised in drawing a comparison. It is obvious that a slightly thicker film of one of the color will lead to an erroneous conclusion. Also the relative strengths must be considered. The weaker of the two will nearly always be proportionally more transparent. This is caused by the fact that the extender pigments, which have been added to it, are highly transparent in themselves.

Reduced Color

By this I mean the appearance or cleanliness of the sample when blended with zinc or other whites. The reduced color of various pigments is important in making blends with other pigments, to determine whether the casts which show up in this way will conflict with the casts of other colors. This is the reason for the so-called muddying influence when two colors which should yield a third brilliant color are blended. For example, a red with a very considerable yellow undertone will yield muddy purple when mixed with a blue of good brilliance. Therefore, the cleaner the tint the more attractive it will be in actual practice.

Permanency

Permanency is not solely a function of the pigment portion of an oil color, but is a function of the paint which is used. The oil portion is just as much a factor in permanency as is the pigment. Permanency cannot be considered solely from the viewpoint of resistance to change under the influence of light, but must also include such things as cracking, chalking, blistering, peeling and other types of failure. Consequently, irrespective of the pigments used, it is well to expose the palette to the sunlight for several months. This should be done under glass to protect the pigment from the elements. A portion of each color should be covered so that the changes can be seen more readily. Colors which fail for any reason should be replaced with others. Valuable information can be gleaned in this way with a minimum of work.

### Katchamakoff Holds First New York Exhibit



"Eve," by Ataras Katchamakoff.

The first New York exhibition of Atanas Katchamakoff, once a resident of Palm Springs, Cal., is being held at the Delphic Studios, New York, until Dec. 8. Consisting mostly of wood carvings with highly polished surfaces, the examples are made up of imaginary figure conceptions, worked in Katchamakoff's individual treatment of simplified planes. In his eight wooden panels, depicting the story of bread from the plowman to the baker, the sculptor has demonstrated how a fresco may be handled in wood. By carving in low relief a diversity of textures and planes, the sculptor is able to represent the decorative value and simplicity of a fresco painting.

Katchamakoff's most recent creation, read-

ily selected as the kingpin of the show, is an ambitious study of an Ethiopian head, in which he demonstrates a new treatment of the eye in sculpture. By using only two planes and depending on the lights and shadows, Katchamakoff gets the effect of a head either looking upwards or downwards. Also on view is the wood carving of the little "Pregnant Madonna."

Katchamakoff's first experience in art got him into trouble. During his early days in Bulgaria he happened to snatch a lump of clay from beneath the whirling wheel of an old potter. With deft fingers he modelled the town's mayor in customary convivial mood. The mayor sued for libel and lost.

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#### The Frame

"If a picture is worth having, it is worthy of a proper frame," J. Greenwald, New York art dealer says. "Few artists, and fewer laymen, realize the importance of correct framing. The frame is intended only to hold the picture, but there can be little doubt that a good painting can be ruined by a poor or unsuitable frame."

Parallel to the packaging of merchandise is the selection of a frame which will enhance the picture. "'Front' does have its effect. But how many artists consider that the frame is the package in which they present their merchandise?

If an unfinished frame is to be used, the hard woods are more desirable, according to Mr. Greenwald. "The texture of the mat will greatly affect the appearance of a water color or an etching. But, above all, more pictures are ruined by the use of inferior glass than by any other single cause. Some so-called 'picture glass' will distort or deaden the picture. Good picture glass, being colorless, will enhance the beauty of every picture, be it etching, water color, mezzotint or photograph."

Mr. Greenwald cautions over-zealous in-terior decorators: "The frame should fit the picture-not the drapes, bedspreads, walls or furniture in the room." Change the picture rather than sacrifice it. Select your pictures with great care, but exercise even greater care in choosing frames which will enhance them.

#### 20,000 Art Lantern Slides

The rapidly growing demand for art subjects in lantern slides from schools, artists and lecturers, has resulted in the formulation of a department for art subjects at the Beseler Lantern Slide Co., of New York, largest firm of its kind. In past years the concern has done its greatest volume of business in travel and religious subjects. This year it found the demand for illustrated lectures on art far outstripping all other fields.

A collection of more than 20,000 negatives has been gathered, covering all branches and periods of art and architecture. From these, slides are made in either black-and-white or in color and rented or sold to schools and individuals. An especially important collection of 1,000 slides have been selected by J. B. Neumann in New York for the company, arranged in 10 sets suitable for use as a ready-made course in the history of modern art. The illustrations, selected with unusual originality and a refreshing departure from the stereotyped subjects found in too many such courses, begin with early cave paintings, run through the historical Eastern and Western styles, right up to the art of 1935. Mr. Neumann's endeavor has been to lay emphasis upon the sources which modern artists tapped to arrive at the 20th century idiom, rather than to give a running narrative of art history.

Photographs of the entire set are available and can be sent out upon request. Brief material for lecturing is being prepared for each slide.

#### \$105 not \$150

A transposition of numerals in Mr. F. Gardner Clough's article on the American Artists Congress in the last issue of THE ART DIGEST resulted in a serious error. Mr. Clough's sentence should have read: "This Mr. is partly false, for house painters get \$80 a month and artists get \$105 a month [not



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#### EVELYN MARIE STUART SAYS:

Taste in the mouth being practically universal, let us begin with the soup. This appetizing overture to the symphony of dinner is compounded from meat, vegetables and water. If the combination is tasteful and the handling skillful, the resultant compound will be good soup; a dash of salt may make it great soup. So too with all aesthetic endeavor. Art is compounded of taste, intelligence and skill; a dash of individuality may make it great art. But individuality without taste, intelligence and skill is not art, any more than salt by itself is soup. There is indeed a legend to the effect that one form of torture, invented by the Chinese, consisted of compelling a condemned man to commit suicide by eating a pound of salt.

The exhibition of alleged American art at the Chicago Art Institute would seem to be in the nature of an effort to revive this Chinese custom. Can it be possible that the intention is to kill the respect of the public for art completely? If so, this exhibition of "individuality," real or feigned, should be relied on to turn the trick, for, if individuality is all there is to art, we might as well all paint our own bad pictures, good ones having gone out of fashion. Inasmuch as former students and teachers in the school of the Institute had their work cast out ruthlessly, it would seem that the school is no path to the galleries, and that the Institute should change it's name to eliminate the word "Art." Why not rechristen it the Chicago Institute of Individuality, and let real artists, as they now do anyway, exhibit elsewhere.

#### Only the Best

Graduates from the art department of the University of Kansas have made an enviable reputation in national competitions for scholarships. Albert Bloch, of that department, informs THE ART DIGEST that during the past few years there have been eight such competitors from the University of Kansas, and seven of them have taken awards, the seventh being Kathryn Patton who was awarded a graduate scholarship by New York University and a painting scholarship in the Art Students League of New York. Miss Patton had also been awarded a graduate scholarship in the history of art by Boston University, but was unable to accept on account of the New York

Mr. Bloch also writes that "thus far only one candidate from this department for a scholarship in the Art Students League has failed to receive one." In two different years, two candidates each received a scholarship out of the possible ten awarded each year. course," he continues, "there are comp course," he continues, "there are compara-tively few from here who compete for the scholarships, only our very best students being encouraged to do so by us."

#### Brackman's Successors

In the absence of Robert Brackman, who has been granted a three months leave of absence by the Art Students League of New York to serve as guest instructor at the Minneapolis School of Art, his classes will be taken over by Robert Philipp and Jerry Farnsworth. Mr. Philipp will instruct the afternoon class in portrait and still life painting. Mr. Farnsworth will conduct the same class in the evening.

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BIRMINGHAM, ALA.
Birmingham Public Library Art Gallery—
Dec.: Water colors and etchings by Ellsworth Woodward.
HOLLYWOOD, CAL.
Hollywood Gallery of Modern Art—To Dec.
9: Paintings by Bert Lahr. Stanley Rose
Gallery—To Dec. 9: Work by Yves Tanguy,
Dec. 9-24: Lithographs by Toulouse-Lautree.

LOS ANGELES, CAL.

Foundation of Western Art—Dec.: Second annual exhibition of California Contempo-

Annual Carlets.

Tary Painters.

MILLS COLLEGE, P. O., CAL.

College—To Dec. 18: Horace Bimil-

MILLS COLLEGE, P. O., CAL.

Mills College—To Dec. 18: Horace Bimillennial celebration.

OAKLAND, CAL.

Oakland Art Gallery—To Dec. 9: Work by Bay Region Association.

SACEAMENTO, CAL.

California State Library—Dec.: Work by Printmakers Society of California.

SAN FEANCISCO, CAL.

Art Center—Dec. 2-28: Christmas show, California Palace of the Legion of Honor—Dec.: Paintings by four Southern California artists; European painting of the 19th century; porcelains; Old Masters.

Paul Elder & Co.—Dec. 10-Jan. 1: Modern French prints. San Francisco Museum of Art—Dec.: Post-Surrealistic paintings. M.

H. DeYoung Museum—Dec.: Contemporary work.

work.

SAN MARINO, CAL.

Huntington Library & Art Gallery—Dec.:
Legal manuscripts.

COLORADO SPRINGS, COL.

Fine Arts Center—Dec. 7-28: Water colors

Fine Arts Center—Dec. 7-28: We and drawings by George Grosz.

HARTFORD, CONN.

Wadsworth Atheneum—Dec.: Fi English printed cottons of the centuries. French

Lights printed cottons of the 1sth and 19th centuries.

Wilmington Society of Fine Arts—To Dec. 21: Chinese and Japanese art.

WASHINGTON, D. C.

Arts Club—To Dec. 21: Oils by Garnet Jex; photographs by William Howard Gardiner. Corcoran Gallery of Art—To Dec. 15; Water colors by Charles Burchfield. Public Library—Dec.: Prints by Washington Society of Etchers. Studio House—To Jan. 1: Paintings by Doris Lee; prints United States National Museum—Prints by Professional Photographers' Association of Washington.

States National fessional Photographers' Association fessional Photographers' Association Washington.

rt Institute—To Dec. 8 46th annual exhibition of American painting and sculpture. To Jan. 6: Fifth International Exhibition of Lithography and Wood Engraving. Chicago Galleries Association—to Dec. 31: Semi-annual members' show. Chicago Society of Artists—To Dec. 20: Annual exhibition. Chicago Woman's Club—Dec.: Mexican paintings and crafts; work from Glad Hill Center.

EVANSVILLE, IND.

Museum of Fine Arts—To Dec. 22: Survey of painting.

Museum of Fine Arts—To Dec. 22: Survey of painting.

RICHMOND, IND.

Art Association—Dec.: 15th annual exhibition of arts and crafts.

BURLINGTON, IA.

Art Association—Dec. 9-19: "Iowa Speaks" (A. F. A.).

NEW ORLEANS, LA.

Isaac Delgado Museum of Art—To Dec. 22: Paintings by Wayman Adams. To Jan. 1: Water colors by Marcelle Peret. New Orleans Arts & Crafts Club—To Dec. 6: Paintings by Marion Souchon; Scandinavian crafts.

Paintings by Marions an crafts.

BALTIMORE, MD.

Maryland Institute—To Dec. 15: Prints by Frank Hartley Anderson.

FREDERICK, MD.

Road College—Dec. 2-12: Modern photog-

ood College—Dec. 2-12: Mode raphy (A. F. A.). HAGERSTOWN, MD.

raphy (A. F. A.).

HAGERSTOWN, MD.

Washington County Museum of Fine Arts—
Dec.: Work by William H. Singer, Jr.

AMHERST, MASS.

Massachusetts State College—To Dec. 25:
Water colors by George Pearce Ennis.

BOSTON, MASS.

Doll & Richards—To Dec. 28: Carving by
Lewis Webb Hill; wax portraits by Ethel
Frances Mundy; pastels by Kate Leah
Cotharin; etchings by Alfred Hutty. Grace
Horne Galleries—To Dec. 28: American
premier of Alexis Aropoff and Edmund
Quincy. Medic Gallery—To Dec. 14: Oils
by Florence M. Alexander.

NORTHAMPTON, MASS.

Smith College—To Dec. 18: Coptic and Peruvian textiles (A. F. A.).

PITTSFIELD, MASS.

Berkshire Museum—Dec.: Pottery and porcelain.

celain. SOUTH BYFIELD, MASS.

Governor Dummer Academy—To Dec. 23:
Water colors by Sears Gallagher; fine prints.

SPRINGFIELD, MASS.

Museum of Fine Arts—To Dec. 11: "Contemporary art for contemporary rooms."
To Jan. 5: French painting from Cézanne to the present.

WELLESLEY, MASS.

Farnsworth Museum—To Dec. 17: German painting, Middle Ages and Renaissance, from Germanic Museum, Harvard University.

sity.

WILLIAMSTOWN, MASS.

Williams College—To Dec, 21: French Modern painters (C. A. A.).

DETROIT, MICH.

Detroit Institute of Ang—To Dec, 16: Annual exhibition for Michigan artists.

KALAMAZOO, MICH.

Institute of Arts—Dec.: Murals (C. A. A.).

MINNEAPOLIS, MINN.

Institute of Arts—Dec.: Third annual salon of photography; Van Derlip bequest.

ST. LOUIS, MO.

City Art Museum—Dec.: East Asiatic sculpture.

MANCHESTER, N. H.

ture. MANCHESTER, N. H.

Currier Gaslery of Art—Dec.: Hungarian paintings; contemporary Italian paintings; water colors by Mrs. Polly Nordell, MONTCLAIR, N. J.

Montelair Art Museum—To Dec. 22: 5th Annual New Jersey State Exhibition.

NEWARK, N. J.

Newark Museum—To Dec. 5: "Pop" Hart Memorial Exhibition. To Dec. 10: American Print Makers.

RIDGEWOOD.

Memorial Exhibition. To Dec. 10: American Print Makers.

RIDGEWOOD, N. J.

Pease Memorial Library Building—To Dec. 22: 1st annual Ridgewood art exhibit, Makers.

Art Association—To Dec. 14: Third annual exhibition and auction.

TRENTON, N. J.

Art Association—To Dec. 15: Third annual exhibition and auction.

TRENTON, N. J.

J. State Museum—Dec.: Etchings from the collection of L. E. Stern.

ALBANY, N. Y.

Institute of History and Art—Dec.: Pastels by Lura Talmage Huyck; paintings by twelve Americans; paintings by Charles L. P. Townsend.

BROOKLYN, N. Y.

Brooklyn Museum—To Dec. 15: Humor in art. Abraham Lincoln Gallery—To Dec. 20: Work by N. A. Tepper. Grant Studios—To Dec. 10: Decorative arts; handcrafts from Grenfell Industries.

BINGHAMTON, N. Y.

Museum of Fine Arts—Dec.: Cartoons by Walt Disney.

BUFFALO, N. Y.

Albright Art Gallery—Dec.: Czechoslovakian exhibition.

Walt Disney.

BUFFALO, N. Y.

Albright Art Gallery—Dec.: Czechoslovakian exhibition.

ELMIRA, N. Y.

Arnot Art Gallery—Dec.: Work by Henry W. Olson.

NEW YORK, N. Y.

Metropolitan Museum of Art (Fifth Ave. at 82nd)—To Jan. 5: French painting and sculpture of the 18th century; French prints and ornament. Academy of Allied Arts (349 West 86th)—To Dec. 14: Work by Boris Grigoriev. Arden Gallery (460 Park Ave.)—To Dec. 27: Animals and birds. Dec.: Work by Nura. Argent Galleries (42 West 57th)—To Dec. 28: Christmas exhibition. An American Place (509 Madison Ave.)—To Dec. 15: Work by John Marin. Annot Art School (200 West 57th)—To Dec. 31: Exhibition of composition contest. American Folk Art Gallery (113 West 13th)—Permanent exhibition of Americana. Art Students League (215 West 57th)—To Dec. 14: Exhibition of concourse work. A. W. A. (353 West 57th)—Dec.: Christmas show. Brummer Gallery (55 East 57th)—Dec.: Old Masters. Frans Buffa & Sons (58 West 57th)—Dec.: Still lifes by Jacob Dooyewaard. Ralph M. Chalt (600 Madison Ave.)—Permanent exhibition of Chinese art objects. Clay Club (4 West 8th)—To Dec. 25: Ninth Annual Exhibition of members' work. Leonard Clayton Gallery (108 East 57th)—To Dec. 7: Fourth annual exhibition of Haden Etching Club. To Dec. 15: Water colors by Hayley Lever. Columbia University (Avery Library)—To Dec. 27: "The Architecture of Romance." (Columbia Bookstore)—Dec. Etchings by Chester Leich. Contemporary Arts (41 West 54th)—To Dec. 3-28: "Paintings by Alice Tenney. Dec. 3-28: "Paintings for the Christmas Budget." Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of antique works of art. Downtown Gallery (113 West 13th)—Dec.: Masterpieces in oli. Eighth Street Playhouse (50 West 8th)—To Dec. 2-1: Exhibition Ave.)—Dec. Masterpieces in oli. Eighth Street Playhouse (50 West 8th)—To Dec. 2-2: Scimiles of Van Gogh. Ferargii Galleries (63 East 57th)—To Dec. 9: Paintings by Richard Sussman F. A. B. Gallery (21 East 61st)—Dec.: Facsimiles of Van Gogh. Ferargii Galleries (63 East 57th)—To Dec. 9: Pa

Lawson; woodblocks by Charles W. Smith. Dec. 9-23: Paintings by Theodore Van Soelen; prints by Phillip Cheney; ceramic exhibition. Fifteen Gallery (37 West 57th)—To Dec. 7: Works by guest exhibitors. French & Co. (210 East 57th)—Permanent exhibition of antique works of art. Frederic Frazier, Inc. (9 East 57th)—Permanent exhibition of Old Masters. Gallery for French Art (Maison Française, Rockefeller Collect of Access and Delban in Collection of Collection of Old Masters. Gallery of Georgetic Passedoit (22 East 64th)—To Dec. 7: Works by Hermine David. Dec. 10-25: Water colors by José de Creeft. Galasborough Galleries (222 Central Park South)—Dec. Paintings of the 18th and 19th centuries. Grand Central Art Galleries (15 Vanderbilit Ave.)—Dec. 3-14: Water colors by Lawrence Tenny Stevens Tyson Dec. 10-21: Isochromatic exhibition. (Firth Ave. at 51st)—Dec. 2-14: Small pictures by Guy Wilgins. Dec. 9-21: Paintings by Gordon Grant. Groller (14 East 60th)—17th century engraved portraits. Guild Art Gallery (37 West 57th)—To Dec. 7: Sculptures by Ahron Ben-Shmuel, C. Scaravagilone and Chaim Gross. Arthur H. Harlew & Co. (620 Fifth Ave.)—To Dec. 25: Etchings of dogs by Maryuri et Etchings of Gogs by Maryuri et Etchings by Peter Arno. Jacob Hirsch (30 West 54th)—Fernanent exhibition of antiquities. International Art Center (310 Riverside Drive)—To Dec. 2: Snowcapes by contemporary American artists. Kennedy & Co. (785 Fifth Ave.)—To Dec. 7: English water color drawings. To Dec. 14: Pastels by Robert Philipp. Dec.: Etchings by R. Stephens Wright. Knoedler Galleries (14 East 57th)—Dec. 17: English water colors. Dec. 9-3as Handforth. Frederick Keppel & Co. (16 East 57th)—Dec. 17: Co. (27 Water colors. Dec. 8-Jan Handforth. Frederick Keppel & Co. (16 East 57th)—Dec. 17: Landscapes by Aston Knight. Julien Levy (602 Madison Ave.)—To Dec. 7: Water colors. Dec. 8-Jan Handforth. Frederick Keppel & Co. (16 East 57th)—Dec. 14: Pastels by Robert Philipp. Dec.: 14: Broazes from the kingdom of Benin By Stow Wengenroth. Pierre Matisse Ga

### Toronto Obtains a Notable Work by Utrillo



"La Maison Berlioz," by Utrillo.

A wayfarer in France is apt to find his path dotted with hundreds of typical Utrillo subjects-crumbling walls, village streets, dilapidated houses and aspects of city roofs and cobbled pavements. The characteristic leaden sky of Utrillo, contrasting with the white walls, red roofs and intertwining, "snaky" foliage form a pattern that is arresting and unforgettable. Arthur Lismer, Canadian artist and critic, writing of "La Maison Berlioz et le pavillon de chasse Henri IV," a notable example of Utrillo's work which has just been acquired by the Art Gallery of Toronto, says: "Maurice Utrillo, who was born in Paris

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in 1885, is another of the long line of dis-tinguished interpreters of the French char-acter in landscape. But instead of the open country with rivers and trees that delighted Monet and Sisley, he painted urban subjects. He is not a sentimental or poetic painter, but he is both sensitive and typical in his expression of the visual aspects of the subject-putting down his friendly realistic interpretations with harmonious fidelity.

"Perhaps that is why his pictures sold. There was a time in his wayward career when his works . . . commanded high prices. They were bought by speculators, not always as works of art, but as negotiable securities on a rising market. It was the fashion among the bourgeoisie to possess an example of his style and subject.

"His life is a strange mixture of creative energy and physical weakness. His mother, Suzanne Valadon, was a painter-evidently of some distinction—as she has several canvases in the Luxembourg. She was at one time a model, and posed for Renoir and Degas. Devoted to her son, her influence helped to control his escapades and capricious nature by turning the young artist towards a career that was to lead him to a high place in the story of French painting."

Airplane studies by Wayne Davis; marine paintings by Frank Vining Smith. Society of Illustrators (334½ West 24th)—To Dec. 13: Work by Harry Beckhoff. Marie Sterner Galleries (9 East 57th)—To Dec. 7: Pastels by Ansley Saltz. Dec. 9-21: Paintings of Mexico by Caroline Durieux. Uptown Galleries (249 West End Ave.)—To Dec. 21: Olis and sculpture by Kenneth Rosevear; group exhibition. Walker Galleries (108 East 57th)—To Dec. 11: Paintings by young Americans. Weyhe Galleries (794 Lexington Ave.)—Dec.: Paintings, prints and sculpture by modern artists. Whitney Museum of American Art (10 West 8th)—To Dec. 12: Shaker Handlerafts. H. K. Wilbur Gallery (138 East 60th)—To Dec. 15: Work by Dan Harris, D. H. Schwartz, Walter Dellera. Wildenstein & Co. (19 East 64th)—Dec.: Old Masters.

ROCHESTER, N. Y.

Memorial Gallery of Art—Dec. 6-Jan. 5:
Stained glass windows by Alice Laughlin;
Degas portfolio.

SARATOGA SPRINGS, N. Y.

Skidmore College—To Dec. 20: Water colors by six Americans,
SYRACUSE, N. Y.

Museum of Fine Arts—To Dec. 21: Javanese masks and puppets; Cambodian and Siamese sculpture (C. A. A.).

amese sculpture (C. A. A.).

CLEVELAND, O.

Museum of Art—Dec, 4-29: Soviet art.

COLUMBUS, O.

Gallery of Fine Arts—To Dec. 15: Work by

Harry Westerman.

Ohio Wesleyan University—To Dec, 9: Chicago Society of Artists' exhibition.

PHILADELPHIA, PA.

Art Alliance—Dec.: Circulating picture club
annual exhibition. Boyer Galleries—To

Dec. 14: Paintings by Abraham Rattner.

Gimbel Galleries—To Dec. 8: Paintings

by Arthur Carles. Dec.: Work by Philadelphians. Plastic Club—To Dec. 4: Group exhibition by six members. Print Club—To Dec. 7: Prints by Howard Cook. To Dec. 14: Etchings by Arthur Heintzelman. Warwick Galleries—To Dec. 7: Water colors by Edwin S. Clymer.

PITTSBURGH, PA.
Carnegie Institute—To Dec. 8: 1935 Carnegie International Exhibition of Paintings.

CHARLESTON. S. C.

Gibbes Memorial Art Gallery—Dec. 8-30: Oils from the Southern States Art League circuit.

circuit.

MEMPHIS, TENN.

Brooks Memorial Art Gallery—To Dec. 29:
Handcrafts, prints and water colors by Cleveland artists (A. F. A.).

DALLAS, TEX.

Museum of Fine Arts—To Dec. 29: Christmas show; First annual decorative arts exhibition; Philadelphia Society of Etchers' exhibition, Philadelphia Society of Etchers' exhibition, Finiadelphia Society of Etchers' exhibition, Philadelphia Society of Etchers' exhibition,

HOUSTON, TEX.

Museum of Fine Arts—Dec.: Water colors by Howard Henry.

SWEET BRIAR, VA.

SWEET BRIAR, VA.

Sweet Briar College—To Dec. 18: Illuminated Manuscripts (A. F. A.).

BELLINGHAM, WASH.

Washington State Normal School—To Dec. 10: Dolls of all nations.

SEATTLE, WASH.

Art Museum—To Dec. 8: "Our Government in Art" (A. F. A.); drawings by Mestrovic and Gaudler-Brzeska (C. A. A.).; paintings by Ernest Fiene; work by Ernest Norling, Dec. 11-Jan. 5: Contemporary European and American painting.

Art Institute—Dec.: Machine art; Christmas cards by American Artists' Group. Dec. 8-Jan. 5: Lithographs by Wanda Gag and Edith Newton.

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#### AMERICAN ART AND THE WOMEN OF AMERICA

### INTEREST IN NATIONAL ART WEEK GROWING

It is gratifying to note that the art departments of the Women's Clubs of the General Federation have been working hard on celebrations of National Art Week. A highly organized institution can produce better results than scattered efforts. Since there are women's clubs in every little town and village in the United States, it will not be long before the observance of National Art Week will be nation-wide. Mrs. Frederick B. Hall of St. Louis, Missouri, who is Chairman of Women's Activities, A.A.P.I., for the state is the newly elected chairman of the Art Division of the General Federation.

#### THE SOUTH REPORTS

Tennessee won the prize last year and Mrs. Louise B. Clark of the Brooks Memorial Art Gallery, Memphis, who is the A.A.P.L. State Chairman, said that National Art Week was a wonderful success again this year, every event being well attended and the publicity The Art Institute of the South isexcellent. sued a folder to carry the story of the events of the week, which included an exhibition in the Brooks Memorial Art Gallery of portraits by C. F. Naegele, and water colors and etchings in color by William Meyerowitz. On Sunday, Nov. 3, there was a lecture by Mr. A. F. Abt, "Our Government in Art." There was a large attendance and before introducing the speaker, Mrs. Clark told of the work of the A.A.P.L., how professional and amateur artists, as well as laymen, could benefit by being members, and invited all persons present to join the League. A.A.P.L. booklets were distributed after the lecture.

At the Nineteenth Century Club Mrs. Clark lectured on "A Survey of American Art" and again mention was made of the work of the League.

One of the events of the week was a floor show at the Beaux Arts Ball at the Hotel Peabody and the introduction of Miss American Art by Mrs. Clark to the thousand guests assembled. Miss Alice McSpadden, a debutante, wore a costume designed by Miss Hilda Duncan of the Art Institute of the South. The hat of the costume was an artist's palette in blue with two white brushes for trimming. The white smock had a blue collar and cuffs studded with gold stars and the emblem of the American Artists Professional League painted in gold in front of the smock. The sleeves were trimmed with forty-eight tiny blue palettes, each bearing the name of a state. The skirt was red and white striped. This costume was reproduced in the "Commercial Appeal" of Memphis.

During the evening a water color by a local artist was raffled; one room contained an exhibition of paintings and sculpture by Memphis artists, and another contained an exhibition of students' work from the art schools. Still another room held an exhibition of designs in color, illustrating the costumes worn at the ball. The decorations for the entire mezzanine floor, the two ball rooms, and a German Beer Garden were designed by local artists. In the lobby the local art students

erected a replica of the Eiffel Tower which was two stories high. This ball did more to focus attention on National Art Week than any other endeavor ever held here.

On Nov. 6 at the Museum of Natural History there was a lecture on Early American Glass by Mrs. Robert Stickley, and at the Art Institute of the South, Mrs. Clark lectured on "American Art and Artists." She placed special emphasis on the difficulties encountered by the early American artist, in contrast to today, when such organizations as the A.A.P.L. work to safeguard our contemporary artists by technical advice on the best materials of all kinds. Other events during the week included the demonstration portrait of Miss American Art painted by Jascha Shaffran, a National Week meeting arranged by Mr. Claus Said at the Art Institute, lectures by Edwin Phillips and Charles Frederick Naegele on "A Survey of American Architecture" and "American Portraiture," talks to children on art and poster contests with awards. At every one of these affairs the public was told of the A.A.P.L.'s part in National Art Week and literature was distributed.

The report book prepared by Mrs. Clark was on exhibition at the last meeting of the National Executive Committee in Mr. Conrow's Carnegie Hall studio, Nov. 20. It contained a picture of Miss American Art and a full account of the events of the week. The following motion of Mr. George Pearse Ennis was passed unanimously: "Resolved that Mrs. Clark, our Tennessee State Chairman, be heartily thanked for the splendid work accomplished, for her enthusiasm and for the handsome folio of National Art Week events."

#### CELEBRATION IN INDIANA

Nearly all store windows for a distance of two miles contained paintings by Indiana art-[Continued on page 33]

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National Regional Chapters Committee Chairman: George Pearse Ennis 681 5th Avenue, New York City

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A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

#### COMBATING A PROPOSED NEW YORK CITY ORDINANCE FOR LICENSING ART, MUSIC, ETC., INSTRUCTORS

For the information of League Chapters throughout the United States, we make the following statement:

For the purpose of raising additional revenue, the N. Y. City representatives in the Board of Aldermen in charge of drafting and presenting ordinances hit upon the idea of licensing all art schools, this carrying with it a provision for periodic inspection of such schools by city officials.

Study of the preliminary draft of the proposed ordinance by Mr. A. O. Townsend, Chairman of the League's National Legal Committee, convinced him and the National Executive Committee that steps should be taken by the New York Chapter of The League to combat this menace. The City's administration gives an opportunity to express preference or wishes with recommendations to all parties affected by the proposed Ordinance prior to action on it this Fall. Accordingly the following letter was mailed to the presidents of all known art organizations in New York City:

We urge you to bring the Resolution attached hereto in duplicate to the attention of your Board at the earliest possible moment. Our object is to secure the approval of your organization in a collaborative effort to prevent the enactment of a NEW YORK CITY ORDINANCE imposing license and inspection regulations on art schools.

If the Resolution be approved, please mail one signed copy in enclosed envelope to Mr. Arthur O. Townsend, Chairman, Nat'l Legal Committee, A. A. P. L., 31 Nassau Street, New York, N. Y.

Faithfully,

F. Ballard Williams, Nat'l Chairman.
Arthur R. Freedlander, N. Y. State Chairman.

#### THE RESOLUTION

WHEREAS, it has been brought to the attention of this Board that "An Ordinance to amend the Code of Ordinances in relation to the licensing and regulating of certain trade and professional schools and colleges" is pending or about to be considered for enactment by the Board of Aldermen of the City of New York; which would affect or include schools

for instruction in the fine arts, drawing, painting, designing and sculpture; and this Board has given careful thought, study and discussion to the subject of said proposed ordinance; and has unanimously reached the conclusions stated in the following resolutions NOW THEREFORE BE IT

RESOLVED that in the judgment of this Board, no public purpose would be served, nor would any benefit accrue, to the City of New York or its inhabitants, by or from enactment of the proposed ordinance, or any other provision or requirement for the registration, licensing or regulating by the City of New York of schools or places of instruction in the fine arts, drawing, painting, designing or sculpture; and it is further

RESOLVED that a copy of this preamble and resolution be respectfully laid before the Board of Aldermen and such Committees and public officers as may have jurisdiction of the proposed Ordinance and its subject matter.

The combined body of opinions received will be presented at the proper time and place by Mr. Tremain and Mr. Townsend.

#### VICTOR S. HOLM—AN APPRECIATION

It was with sincere regret that the National Executive Committee heard of the recent death of Mr. Victor S. Holm of St. Louis. A resolution of sympathy was passed. His letters to the daily press had far reaching effect on winning the regard of the public for American art. Mr. Holm created many ideal statues, public memorials, portrait busts and reliefs. He won many honors, prominent among them being a medal at the Panama Pacific exhibition and the prize for the best work of the year, Art League, St. Louis. During the World War he served in the Red Cross. He was instructor of sculptor in the School of Fine Arts, Washington University.

The judges for the National Art Week and membership contest are Mr. George Pearse Ennis, Mr. Arthur Freedlander and Florence T. Green. All reports must be received before January first. The prize paintings will be awarded at the annual meeting in January.

### Women's Department

[Continued from page 32]

ists, the signs "National Art Week" were used, and many of the merchants kept the paintings in the windows a second week. There were 20,000 school teachers in Indianapolis for their annual conference. Lectures were given by art speakers at the Herron Art Museum. Mr. Karl S. Bolander of Columbus, Ohio State Chairman of the League, was one of the lecturers. There was a very good exhibition in the Architects and Builders Building, principally by women artists of Indiana. Eighty Hoosier artists were invited to display their work in the windows.

In connection with the local celebration of

National Art Week, the Indiana branch of the National League of American Pen Women held a luncheon in the exhibition room of the Architects and Builders Building. Mrs. Sangernebo, local chairman of the A.A.P.L., was one of the speakers, as was W. D. Peat, director of Herron Art Institute. The exhibition was the work of contemporary women artists.

The officers of the Indiana Chapter are George A. Scheuer, state chairman; Mrs. Emma Sangernebo; Arthur Bohn; Miss Flora Lauter; and Miss Marie Todd, who said that she expects a great increase of membership in the A.A.P.L. as a result of National Art Week.

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### Isochromatic Exhibit to Be Uniform in Sizes Frames, Pigments



"Patience." William R. Leigh.



"Self Portrait," by Clyde Singer.

The Isochromatic (having the same color identity) exhibition of paintings, a collection of pictures all having uniformity as to size, pigments, frames and panels, will make its New York debut at the Grand Central Art Galleries on Dec. 10, to continue until Dec. 21. Included will be 40 or 50 paintings by well known American artists, carefully selected from the 1,100 which were done by that many artists for this project. The others are being grouped into a series of travelling units by the College Art Association to tour the country. The uniform panels were distributed gratis through the research laboratories of M. Grumbacher & Co., sponsors of the exhibitions.

In explaining the conservative prices placed upon the works by the artists, M. M. Engel writes: "Fine original works of art for most people seem an unobtainable luxury. Reproductions of foreign contemporary art have flooded the American market. It has been possible to obtain reproductions of the best painting at reasonable prices, but we have not been able to have the best original paintings at a price we can afford.

"There are millions of art-hungry folk in America today, nervously chasing futilities, because they do not know where 'mere beauty' can be found. And there are many thousands of fine creative artists who yearn above everything else to supply this human need for beauty. They do not want much, in payment, just a chance to express their creative selves in making the world more beautiful. Meeting our responsibility to our own native artists will do more to re-awaken American art.

Another phase of the Isochromatic exhibition project is the "Gallery of States," a unit of 48 paintings selected from the general collection, each state represented by a noted painter son, thus centering attention on the birthplace rather than the section where the artist won his fame. Among the additions to the list announced in a recent issue of The Art Digest are: Alabama, J. Kelly Fitzpatrick; Colorado, Leland Curtis; District of Columbia, Hobart Nichols; Indiana, Wayman Adams; Kentucky, Walter Ufer; Maryland, R. McGill Mackall; Missouri, Daniel MacMorris; Ohio, Howard Chandler Christy; Pennsylvania, Frank B. A. Linton; Virginia, Jerome Myers; West Virginia, William Robinson Leigh; Wisconsin, G. Millner Hawkins.

The first showing of this unit is announced for the last two weeks of February at the Garden of the Nations' Gallery, Rockefeller Center. New York.

### **Artists Congress**

A protest against F. Gardner Clough's statements on the American Artists Congress, printed in the Nov. 15 issue of The Art Dicest, has been written jointly by two officials of the Congress, Yasuo Kuniyoshi and Saul Schary. Their side is presented below, without editorial comment:

As members of the American Artists Congress we feel called upon to protest the distortions and misstatements by F. Gardner Clough printed in THE ART DIGEST for Nov. 15. The trail of the red herring meanders over the land. The hand that dangles the string is often different, but the moronic logic which accompanies that manifestation is always the same. Those who would see a bomb in every Fourth of July firecracker and a red plot in every manifestation of that spirit of independence which gave birth to our democratic institutions now attack the Artists Congress.

According to Mr. Clough the 107 artists (now 250) who signed the call are floundering in confusion. On the contrary these artists are working intelligently to combat the threats to freedom and culture that exist on every hand. Today the hundred-percenters shout Communism whenever intelligent peo-

ple meet to discuss their plight in a civilization doomed to extinction unless truly creative men and women recognize the threat and do something about it.

We question Mr. Clough's assertion that artists are incapable of organizing and working together. All through history, from the Periclean Age to the Gothic Cathedrals, through the Renaissance and as recently as the powerful Impressionist group, have artists worked collectively. This particular "regimentation," the Artists Congress, is a completely democratic organization where all will be encouraged to participate in the discussions and vote on every issue which comes up. Out of such free discussions and co-operation on the part of artists have the great movements of the past been born. How strong are these precious individualists with whom Mr. Clough is concerned? Would they be hurt by contact with other artists of their

The list of "dupes" so-called in the roll call include some of the most active and promising American painters and sculptors. Peggy Bacon, George Biddle, Henry Billings, Arnold Blanch, Peter Blume, Alexander Brook, Adolph Dehn, Joe Jones, Morris Kantor, Reginald Marsh, Isamu Noguchi, Boardman Robinson, Raphael Soyer, Niles Spencer

and William Zorach are only a few of the signers of the call.

Our patriots (read "reactionaries") see Communism in every act which is traditionally American, and especially in the effort of free men and women to exercise their constitutional right to meet and discuss openly the means toward developing a higher cultural and economic life.

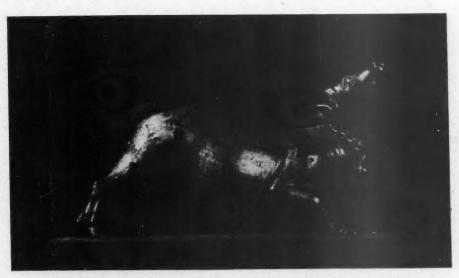
Your correspondent wrote that in our call we compare the wages of the house painters on the WPA to those of the artists. Had Mr. Clough been capable of reading the call without bias he would have seen that the comparison is between the wages of the artists on the WPA and that set by the house painters' unions. House painters on the WPA receive \$9 a day while the artists are paid about \$4.70 a day. "Artists in America never fared better in their lives than under the present system." It is a sorry commentary on the subsistence level of the New Deal to say that this is the best artists have ever enjoyed.

It is exactly that type of mentality displayed in Mr. Clough's tirade which confirms our belief in the need for a congress such as ours and convinces us of the necessity of redoubling our efforts in the fight against Fascism and War.

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